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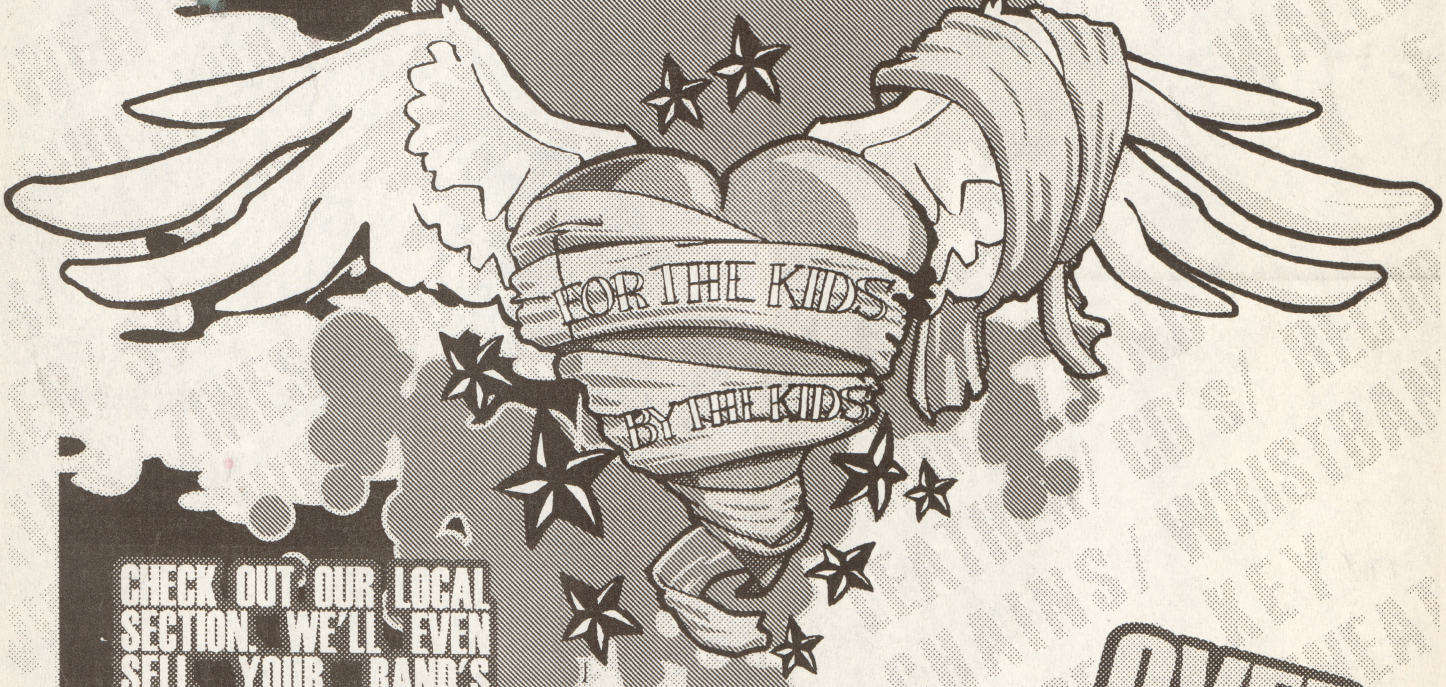

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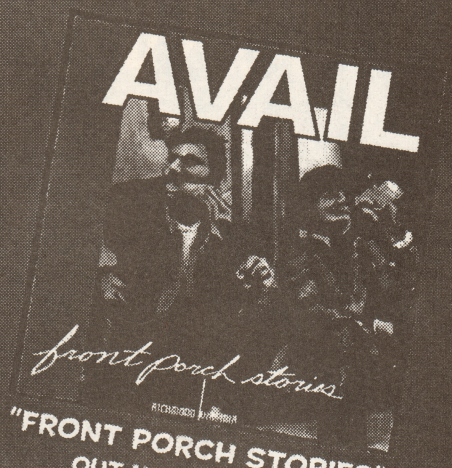

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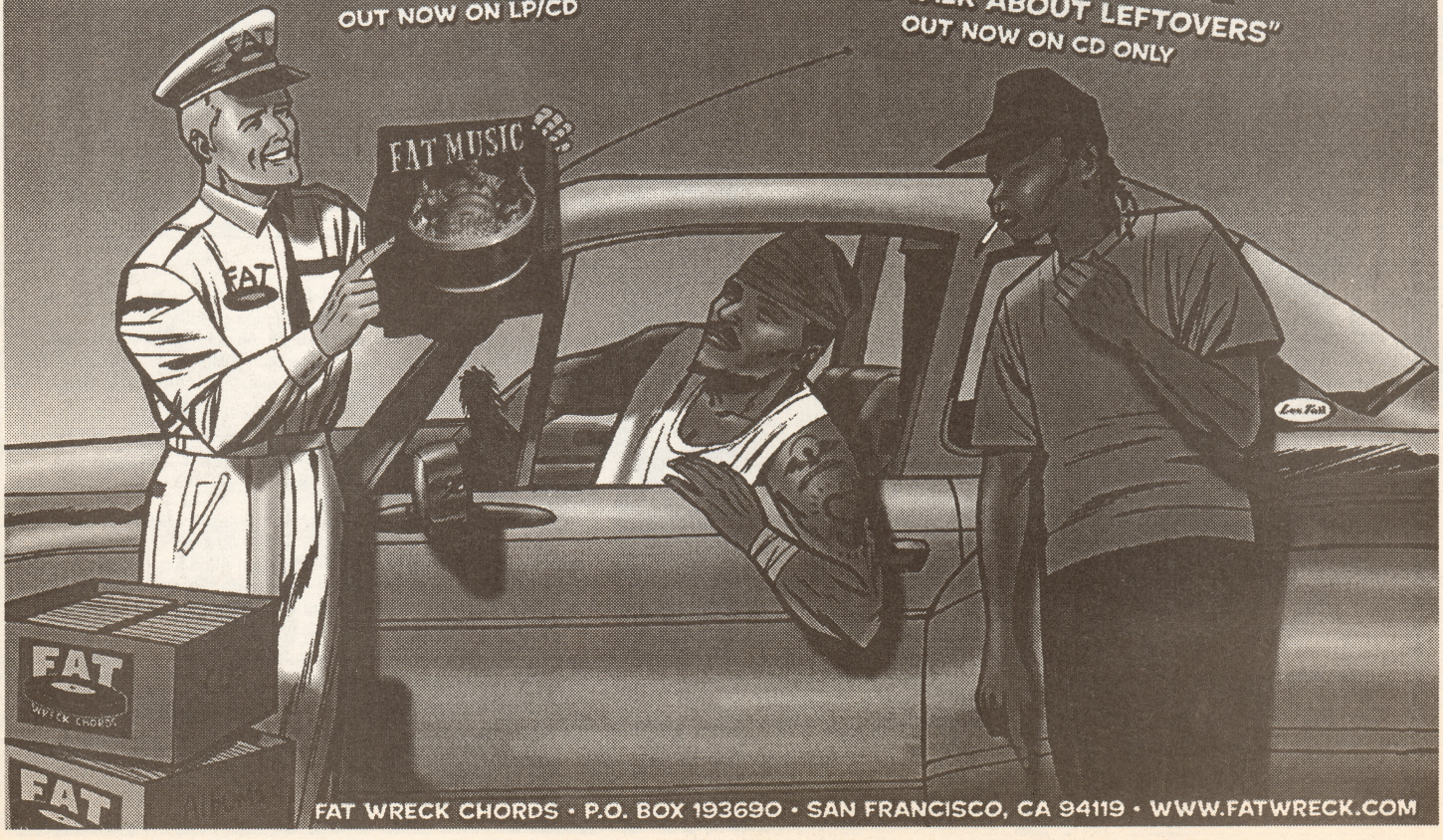

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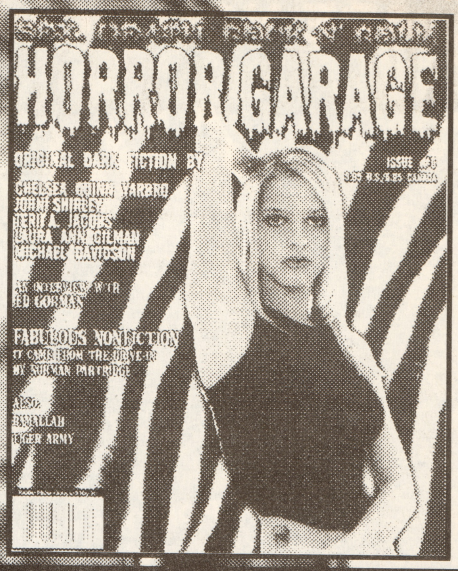

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From the Editor Rich Black

Clawing through the cobwebs, from the inside...

thank you, scott!

KEEP DRINKING WATER, COLONIC! I love my sister

PAULA LEFT HORROR GARAGE

THERE ARE SOOO MANY CUTE GIRLS IN ST. JAMES!

WHAT'S UP, BEEOTCH? i really used to like selden...

i just started writing for the new island ear i love you, kristin

lake grove dairy barn is closed

my car is fucked up, but at least I'm not crippled

KILLEEN SAYS I CAN'T HAVE ANY SUGAR

My Dearest Jean congratulations, dave WHERE THE FUCK IS KROC?

amy likes george clooney's butt sorry, there's no joey here I'm going to miss you, big guy

does my stomach look smaller?

YEAH, YOU'RE CUTE, BUT I KIND OF GET THE SENSE YOU'RE A BITCH make love to me with your mouth

I have a great family sometimes god still loves me

Happy New Year!

Rich

WANNA SEND US AN INTERVIEW?

We're experimenting a bit here. *Under the Volcano* is looking for high-quality interviews to publish. We like many genres of music, but Punk Rock generally sets our loins on fire. Call or email us first about your interview ideas. We'll require hearing the band first of course, and have some simple guidelines (below) once you get the go-ahead. Remember, there are no guarantees --we're kind of dicks about the right "mix" of bands for a particular issue, and hafta REALLY like what a band is doing to run a feature.

INTERVIEW GUIDELINES

Please make the interview informative, interesting, and maybe even funny; questions like "What are your influences ?" are a NO NO! Allow the band's personality to shine through, and don't forget to mention the band's current release. Please follow the general Q&A format within these pages. Do NOT type in all captial letters, and please include an introductory paragraph that runs between 150-200 words. Interviews are to be send by EMAIL ONLY. Cut n' paste the interview into the body of the email, as we will not accept "attached files." Send tons of band photos and graphics, which will not be returned. Yeah, I know, all these rules...tough shit.

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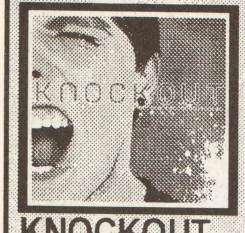

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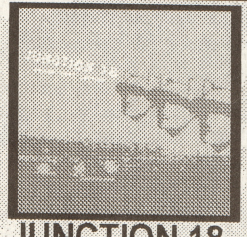

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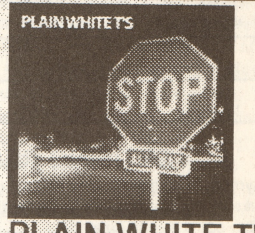

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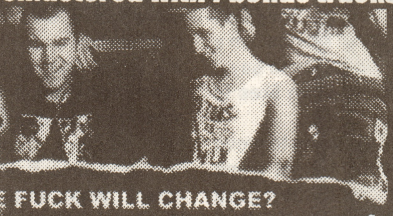

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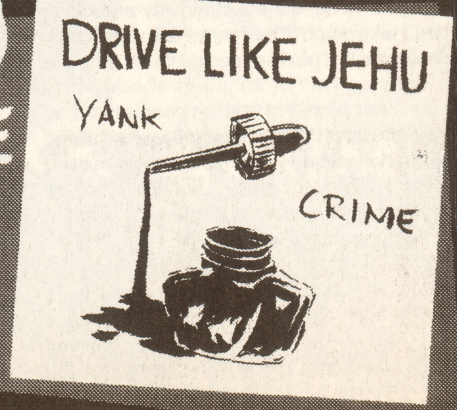

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Columns

I saw an old face the other day. She noticed me out of the corner of her eye. She was with her man, so rather than have to go through some sort of awkward introduction she kept walking. I was going to call out her name, but I caught myself. Why bother? Another old friendship gone.

Which is leading up to where I am mentally these days. I'm so fucking tired. I've stopped trying to being involved in peoples's lives who obviously don't give two fucks for me. Over and done. No more repeat telephone calls or emails trying to schedule a date and time for us to hook up. Nope. I tried, and due to lack of interest or whatever else came up, Groovy got the shaft. Those days are done with.

I've been trying to meet new people and it's just so miserable. I've stopped drinking simply because I think it's largely one of the reasons why I've been so unproductive...in addition to about a dozen other reasons which I might write about at some other point in time.

I've been trying to be positive. Trying real, real hard. Music and art are the only things that make me happy.

I **have** noticed something that makes me a bit irritated. I communicate with other bands and well, when someone says "thanks," a "you're welcome" in return would be nice. As a collective, Vorgon Massive have really gone out of their way to treat people like human beings. We understand that people have bad days. So when the same people act like shit towards you three or four times consistently, then "fuck you." You're shit. We tried to meet you half way, strive towards that togetherness, community building and all that. You said "fuck you" to us, not the other way around.

I don't take much of this personally. I'm simply stating some facts. I never expected much from the human race, so I'm not surprised at how shitty people are. I **am** surprised that the people handing out this manifesto and that pamphlet—while talking the revolutionary jargon—are the ones who missed out on Basic Communication 101. They sport all the badges to distinguish themselves from being one of "them," but they are.

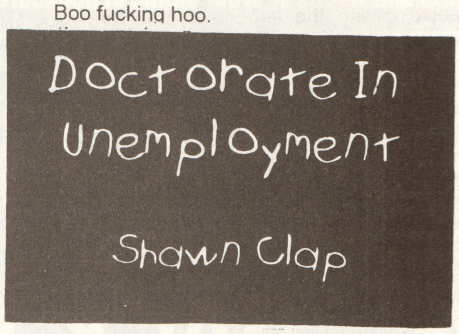
Anyway...

Lately, if it's not music, my mind gets occupied by an ex-girlfriend. The last time I spoke with her she told me about her heroin problem (we'd been broken up months prior to the conversation). My stomach turned so quick I thought I was going to shit myself. I warned her about the stuff. I didn't have to watch some *Behind the Music* documentary to know what that shit can do. One of my old college friends died because of his involvement with it, and I miss that fucking kid so much. To this very day.

We made plans. We were going to keep in touch. I was going to try to help her out. I walked away, and that was it. People bring me back into their lives so I can witness more pain. No more. That night I went home, shit my guts into the toilet, cried, and haven't really talked about it since. I'm a nice guy and I get trampled on. Needless to say, I feel guilty. Why? I don't know. My brain likes to torment the hell out of me.

Back to the old face. We were going to move into Queens. She'd go to school, I'd get some shitty job. We'd be closer to the city. It was a good plan. As most good plans that I'm involved with, it fell through. She moved in with this new boyfriend, and I must've slipped her mind. I hadn't heard from her in ages, 'til she called me the night after Valentines Day. She was miserable. Her boyfriend was beating the shit out of her, she told me she had no friends. Well, she **had** a friend—once—but now he's gone.

Boo fucking hoo.



This is dedicated to anyone who has been afraid that they would not live through the night. To anyone who has hitchhiked under the winter stars and wondered if they would make it home. To anyone who has wanted to shout, but could hardly speak.

To canonize is to make a saint of. There has been a lot of talk about canonizing people as of late. Mother Theresa. That FDNY chaplain who died. But in sheer numbers of miracles performed and souls saved, one man is always overlooked: Keith Richards.

Granted, Mr. Richards is not dead and yeah, perhaps he's not the most religious guy around. In fact, it's quite apparent that both Keith Richards and Mick Jagger sold their souls to The Devil many decades ago. Nothing else could possibly explain the albums *Aftermath*, *Beggar's Banquet* and *Exile On Main Street*. Those records are testament to a caliber of musicianship that is of an Other-Worldy nature.

Don't get hung up on Mr. Richards's obvious pact with Satan; let us focus instead, on the miracles performed. The riff for "Satisfaction" came to Richards in a dream. Keith isn't merely a songwriter, he's a receiver. Much like Joan of Arc, he receives a Message from the Lord, and then brings it to the people. It's a miracle.

The Free Concert at Altamont, the infamous night when the Rolling Stones played for 350,000 at a speedway in California. Just in front of the stage, some cat dressed in a neon green suit tried to fire a pistol at Keith Richards. Before Green Suit could get a shot off, a burly HELL'S ANGEL stabbed him to death. It all happened very quickly, and as the dark red blood was soaking through that neon green jacket, Keith just kept on playing his song, not missing a note. The song: "Sympathy For The Devil." Ironic and miraculous.

And of course, there were the drugs. The smack, dope, junk, skag, white shit, brown shit, black shit, horse, sister M, and pills, pills, pills. All ingested by a chain smoking booze hound. Commonly known as the "Keith Richards Diet," it was enough to kill off his mortal counterparts, but only seemed to fuel his music. And his desire to live. In order to pass through customs while on tour, he needed to have every last drop of blood drained and replaced. The Stones's 1975 North American Tour was sponsored by the largest automobile maker in the world. The auto maker was so frightened that Keith would cause the company great shame by getting busted, or missing shows or ODing from impure street dope, that they pulled some corporate / political strings to have an FBI agent meet Mr. Richards in every city on the tour. Not to check up on him. But to hand him a supply of clean, US Government pharmaceutical grade heroin. God Bless America! If that's not a miracle, I can't imagine what is.

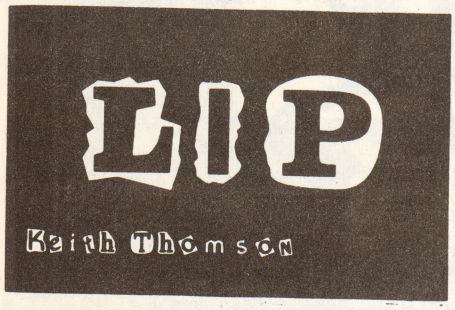
Keith Richards—or at least the myth of Keith Richards—has saved more souls than the Heimlech Maneuver. Let's face it, people who lead dangerous lives tend to listen to the Rolling Stones. It's tough music for tough times. It's not the Beatles, which is, of course, sissy music. You wouldn't drive a getaway car through the desert listening to "I Want to Hold Your Hand." You'd listen to "Street Fighting Man" and it would give you the strength to drive through the night. And when people have had too much, uppers, downers, booze or just the plain old broke down blues and they feel their ears ringing and lungs giving up and heart pounding and it's ready to explode and they are afraid that they won't live to see the morning, well, I have always taken comfort in the fact that Keith Richards has been to these same gates of hell and worse, and something, somewhere always led him home. Maybe it's that same thing that leads me home, night after night.

Here are some links that attempt to fight the Man: www.boycott-riaa.com, www.clearchannelsucks.org, www.stopclearchannel.com. The later two were brought to my attention when Jade Tree Records boycotted CMJ, by having their bands play a counter show in Brooklyn, rather at one of the Clear Channel "owned" houses." Clear Channel's competitive tactics and strategies, along with its monolithic approach to standardizing whatever media it becomes involved with—from concert venues to radio—are among some of the most unfair and marginally legal practices in the business today.

www.bitterfilms.com is a site which has a downloadable movie called *Rejected* (which is quite good), that you can also purchase. It **is** weird, but so fucking what?

Check out www.prettygirlsmakegraves.com for some good rawk music.

And hockey fans, last but not least, this site, www.hockeyfights.com, has some top notch hockey and up to date fight info.



GET ON THE BUS!

I received a forwarded e-mail from a friend (from several friends actually), about an anti-war demonstration in Washington, DC. I have been frustrated with the US handling of foreign affairs, so I took the opportunity to act by calling a phone number included in the email. It turned out to be a number for The International Action Committee—a group that I'd never heard of— that was organizing bus trips down to Washington from all over New York City, but from only one location in Brooklyn, where I live. They told me that the tickets cost $30 round trip, but they were going fast. To ensure myself a seat, I rushed down to their office on West 14th St. immediately.

On the morning of the demonstration it was raining hard. My two recruits and I never considered sleeping in. At 5:30am, packed with food, water, rain gear and a 12'X4' banner that read in bright red letters "IMPEACH BUSH," and under that in black, "FOR DENYING THE WILL OF THE AMERICAN PEOPLE."

We made our way to Grand Army Plaza via yellow cab, me without sleep from an evening's work. At the location we found a line of about 20 buses. A mass of people was loading on, hurriedly, to escape the falling rain. We walked up and down the strip, but couldn't find three seats on any of the buses except one, but the driver guarded its entrance, shooing away potential riders for reasons lost in the confusion and mayhem. The moment he stepped away to speak with what appeared to be an authority, the three of us—and others milling about the doorway—piled into the dinosaur. Bus #13 had character. It looked as though it had been through the Civil Rights Era. It didn't possess the amenities of today's modern buses. There wasn't any carpeting or lights stream-lining the aisle. The floors were white, patterned tile. The seat cushions looked like old flowered shirts. The seats themselves were pale red, as was the hand-painted bathroom, giving a sensation of Cold-War communism. The windows opened by latch at the top, which was necessary because the fumes from the rattling diesel engine seeped through the floorboards.

In my half-sleep, I could hear windows closing to lock out the shivering cold, but then opened again a half-hour later when the noxious fumes became unbearable, the process repeated throughout the trip. Despite ominous forecasts from the previous evening, as we stepped off the bus we were delighted to discover that the rain had lifted, and we had a beautiful, warm, sunny day ahead of us.

The plan was to meet our final companion, a friend who teaches in the DC area, so we made our way behind the speaker's platform and waited under a the shade of a maple tree, listening to Rev. Al Sharpton hawk on the pulpit. I noted the types of people joining the large, still gathering crowd. There were many, as I expected: groups of college kids, young anarchists decked out like Che Gueverra, the dirty hippie faction, but not enough to undermine the seriousness of our intent. (I say that because things like, "Dykes showing their tits" is just not gonna help any movement). I was pleased to see that most people looked like your average, concerned citizen. Some even brought their young children.

When our final companion joined us, we made our way to Constitution Ave., joining the procession. We drifted along with the horde, sign suspended by two as the police funneled us through their maze, lining the streets in their riot gear, barricading certain streets with horses, creating a path that went around the White House and far away from the capitol building.

The day ended, and we joined the mass exodus to the buses that lined Constitution Ave., finding our lucky #13. As we settled into our groovy ride, battered, we were told that CNN reported an estimate of 200,000 people attending that day. As we braved the cold, cold five-hour ride back to New York, we shared a common feeling of necessity and achievement.

I was introspective as I watched Maryland's green landscape disappear into the background, and then New York's aura loom past the approaching highway, and thought of a suggestion for all those who share this or any common cause and are feeling stagnant: You gotta GET ON THE BUS!

Hey all! Before I get started, I just want to clarify the fact that no, I'm NOT a 28 year old, hairy, man-hating feminist to SOME of you (Joe) who may have thought that. With that being said, I'll move on.

How many times have you heard the age old question, "Why is it grrls always go for guys that treat them like shit, and not the nice guys?" Well, here's something to ponder. I'm sure every one of you knows of the Disney classic, *Beauty and the Beast*. For those of you who haven't seen the movie, it's about this grrl who meets this beast then falls in love with him, which changes him into a nice guy... which in turn breaks a spell that was cast on him, turning the Beast into a goddamned handsome prince. I would like to emphasize that there's a CHANGE required.

A grrl will meet a guy who isn't so nice, but yet, she's strangely attracted to him. The idea is that the change makes the guy tons more attractive. Grrls like the idea that maybe they can change the bad kinda guy into the prince who treats her like gold, and then live happily ever after. A little advice for ya: unlike what you've been programmed to believe, life is not a fairytale, and PEOPLE DON'T CHANGE. Well, people change to a certain extent, but usually not in these situations. Once in a while the guy will go soft, become a wuss, and treat a grrl great, but so many more times someone ends up being sad, in a horrible relationship, or something else icky. Not to say all guys are bad; I'm just talking about the plain flat out assholes. A lot of guys are quite nice, but being treated well by men makes things too easy, and grrls like a challenge. Sometimes.

Let's give a scenario here to make things a little clearer. A good girl named Joan meets this guy John. John's a wild kinda guy who likes sex and having fun with his friends and isn't interested in settling down. (And there is nothing wrong with that). Joan wants to love; she wants to **be** loved. (Nothing wrong with that, either). The unpredictable boy, John, is attractive to her because he's kinda wild and very good looking and maybe somewhere down deep is a softy. And humans want what they can't have.

Joan pursues, and Johnny doesn't understand the depth of her feeling. After a long period of Joan trying to get John to settle down (and no progress being made other than Joan hearing about all the new girls John has had sex with), she gives up. Joan should have pursued someone who was **already** what she was looking for, right? Basically, relationships are a tricky subject; most people just aren't good at appreciating the **right** type of relationship and keeping it. It's hard for everyone. I know all about it.

5¢ Deposit is an example of what three teenagers from Long Island can accomplish when they put their heads together. They used to help fund rehearsal time by returning empty cans, the band bought a school bus and made it comfortable to tour in, and then they set themselves up as a vendor at the Warped Tour and sold almost 3,000 copies of a self-pressed CD.

The songs on 5¢ Deposit's debut for Radical, We Have Your Daughter, are fast, catchy, and raw, but there's more here than immediately meets the ear. At times, singer/guitarist John L. proudly wears his experiences as a rowdy youth-drinking, drugging, and dropping out of school-like a badge; at others, he is just trying to find his place in a world that might have no room left in it for ANY of us. John and drummer Lieber answered my questions.

5¢ DEPOSIT

RICH BLACK

Under the Volcano: How'd you end up doing a record for Radical?

Lieber: Well, we had first planned on releasing a seven-song EP, either on our own or with Tank Records. When the CD was near completion, we started sending it out to labels-as most bands do-to see if anyone else was interested in putting out the record. I was doing follow up phone calls and had remembered that a package had been sent to some company a while back that should have responded by that time but didn't. So, I gave them a call. The person-Eric Rosen-I ended up speaking to turned out to be a good friend of one of my good friends, Loni Berman. After speaking to Loni about us, Eric suggested that we send some stuff to Radical to check out. He knew some people from when he worked there previously. He told them our stuff was coming, they got it, liked it, and I guess that's how it all started.

UTV: You're a Long Island band. Doesn't that mean you're immediately marked for superstardom?

John L: No, not really. Who from Long Island is really a superstar? Recently there's been a lot of bands getting signed from LI and what not, but our signing really has nothing to do with those other bands other than the coincidence of being from LI.

Lieber: Oh god no, not us! We'll get there eventually, it just seems things are a little easier for other bands sometimes. Don't get me wrong...some of the LI bands are great and definitely deserve recognition, but some of them seemed to have just stepped right into it.

UTV: Jay Levitz of Endangered Feces says that you're "a REAL Punk Rock band that happens to play Pop Punk, not some bullshit band like Blink 182, which is a commercial vehicle being packaged as punk and marketed to people that don't know any better." Do you feel that people might be dismissive of your abilities because of the style of music you choose to play?

John L: Nah, people are gonna make up their own minds anyway, ya know? Hopefully not; there's really no grand scheme behind what we're trying to do. Who knows if there was a grand scheme behind what Blink is doing now or if that's the route they wanted to take? As far as abilities go, anybody can take musical knowledge and cram it into a song. We're just writing out of experience, and wherever it and our abilities take us, it takes us.

Lieber: Well, thanks Jay, that's an awesome compliment! Sometimes, I suppose. I mean, honestly, it's not like we're playing Rush or some crazy technical type shit. I don't think people

are really dismissive of our abilities as much as they are about the sound of the band when they hear the term "Pop Punk". We like to think of our stuff as "Power-Pop Punk" or "Pop Punk with Balls!" for lack of better terms. People hear "Pop Punk" and think happy, bubble gum, tons of harmony stuff. We like to keep our songs melodic, but they also have some edge to them. I think we're all driven by a little aggression, and we think it definitely comes through in our sound.

UTV: It's funny; when I've mentioned to friends that 5¢ Deposit was going to be in *Under the Volcano*, the unanimous opinion seems to be that you're a really good punk band, but you never play on Long Island. Why not?

John L: 'Cause it seems there really isn't so much of a scene out here. There really aren't a lot of places to play or people putting on shows outside of a few people, or on a greater scale, the Vanderbilt is like the only real Rock club where you can see a decent band. So, if you're not hooked up with any of these, you really don't have many venues to play in front of people that want to come down to legitimate shows, besides like, "Will you play my birthday party?"

Lieber: Honestly it's not by choice... okay maybe a little! In the beginning we tried. Some shows were good, some kinda sucked. It just seemed that the majority of the LI shows were done by some kid who just threw something together so his band could have a show. Shit was always unorganized and hardly promoted, if at all. We just felt that a lot of the shows were a waste of time. There are a few people on LI who do put on good, organized shows, but it seems that if the show is done by anyone other than those few people, that it's just another catastrophe. But, because we don't play LI that much, when we do, the shows are usually pretty good, since it's been a while that we've been around. We'd love to be playing more LI shows; hopefully that will change in the future.

UTV: How much time do you clock in on the road touring outside of Long Island?

Lieber: Actually, of the majority of shows we play, at least 85% of them are outside LI. We haven't put a "tour" together for a little bit, although we have been going out for weekend stints and two to three day show runs. We're in the middle of getting some stuff together now, and will hopefully be on the road very soon!

UTV: *We Have Your Daughter* starts off with an answering machine message with a mom looking for her daughter, saying that she was abducted by the band at a show in Massachusetts. Care to enlighten us?

Lieber: Well, pretty much here's what went down...we were playing a show in Massachusetts, and after the show we were just hanging out with a bunch of the kids from the area. About the time we were getting ready to leave, a girl named Irene-who was hanging out on the bus-decided that she wanted to go with us. We had a few shows in the next few days, and she figured it'd be fun to come along. At first we were kinda skeptical about taking her along, but after much convincing on her part-she said she was 18-we decided she could come. It was all very innocent. Nobody tried to get with her or anything like that, she just wanted to come along and have some fun on the road. We had a show up in Poughkeepsie the next day, and so the night after the Poughkeepsie show she stayed at one of the guy's houses from The Getaway, who we played with that day and also had a show with in Connecticut the next day. The next morning after breakfast we decided we'd head to Connecticut for the show, but Irene decided she was gonna stay back and get a ride with The Getaway, who were going to the show a little later. So, on our way to the show in Connecticut, John the singer decides he'll call home to see how things are going and to check his messages. Well, his brother informed him that some lady called and left quite an interesting message on his answering machine-that's the message that opens the CD-saying that if her daughter wasn't returned home that the Massachusetts and Connecticut police would be waiting for us at the next show! That kinda freaked us out, so I decided I'd call my voice mail to see if I had any interesting messages. Lo and behold there was message from my mom saying that some guy called the house and left a message saying that he was looking for his daughter who got on the 5¢ Deposit bus in Massachusetts. So now my mom thinks I abduct little girls, and the police are supposed to be waiting for us at the show in Connecticut. We get to the show in Connecticut, and thankfully no cops were waiting for us. We walk to get something to eat, and on the way back to the show one of our friends came running up and said, "The cops are waiting at the show for you guys and they wanna know where Irene is!" We're like, "Oh fuck!" 'cause she isn't with us, she stayed behind with the other band. We talked to the cops, straightened it all out, everything was cool, and Irene eventually showed up. It ends up that she was 16 and never told anyone or got permission to leave with us, so understandably, her parents were concerned. Everything eventually worked out, everything's totally cool, we're still really good friends with her and we talk to her all the time. So that whole event and the funny answering machine messages inspired the CD title and cover art!

THE WRITING PROCESS STEMS FROM A GOOD NIGHT OF GOING OUT AND GETTING FUCKED UP OR GETTING SCREWED OVER...

UTV: The songs on this record basically talk about getting kicked outta school, being on drugs, having uncontrollable hormones, and drinking waaaaaaaay to much. How autobiographical are the lyrics?

John L: Very! Usually the writing process stems from a good night of going out and getting fucked up or getting screwed over. Basically, anything that goes on in anybody's life. The cool thing, I guess, is that I get to write about it and share it with everybody, and I guess that kinda creates a common ground between us and fans of the band.

UTV: Is that John playing piano versions of "Pisshead" and "Stupid Me" on the hidden bonus

track? Do you have formal musical training? Do you aspire to be a classical penis? You're kinda fucking around, but I could envision Emo's "new wave" consisting of one guy at a piano; am I crazy? Even more importantly, any thoughts on my take on the new wave of Emo, y'know, that piano thing I mentioned? Enlighten our readers on how these tracks came to be.

John L: Yes that's me. No musical training at all actually. I just kinda picked up the piano watching my brother and my sister play it when I was younger. Yes, although my heart was always in the theater, I do aspire to become a classical penis! No, I never aspired for anything with the piano really, I just enjoyed playing. I really didn't have a lot of friends when I was younger, so I'd just go home and jam out a little bit to kill time.

You're definitely not crazy, I'm sure the one guy at a piano would be gay enough to work and start a new Emo craze. We had a conversation once about playing Punk songs on the piano and shit, a lot of my stuff starts out on the piano, oddly enough. Chris our bass player kinda mentioned that it would be pretty cool to put out a little record of Punk songs on the piano. And the whole idea came from Lieber, actually. He's a HUGE Face To Face fan, and at the end of one of their home videos Trevor Keith is sitting at the piano playing versions of F2F songs. Lieber thought it would be cool, so we gave it a try.

UTV: This record is titled, *We Have Your Daughter*, your last CD was titled *Your Mom Likes Us When We're Drunk!* Keeping in the family theme, have you considered naming your next record *Your Brother Throws Like A Girl*, or *Your Dad Touches Himself Inappropriately in Mixed Company*?

John L: Probably not, although that would be pretty fuckin' funny. Then again, ya never know! Does your dad touch himself inappropriately?

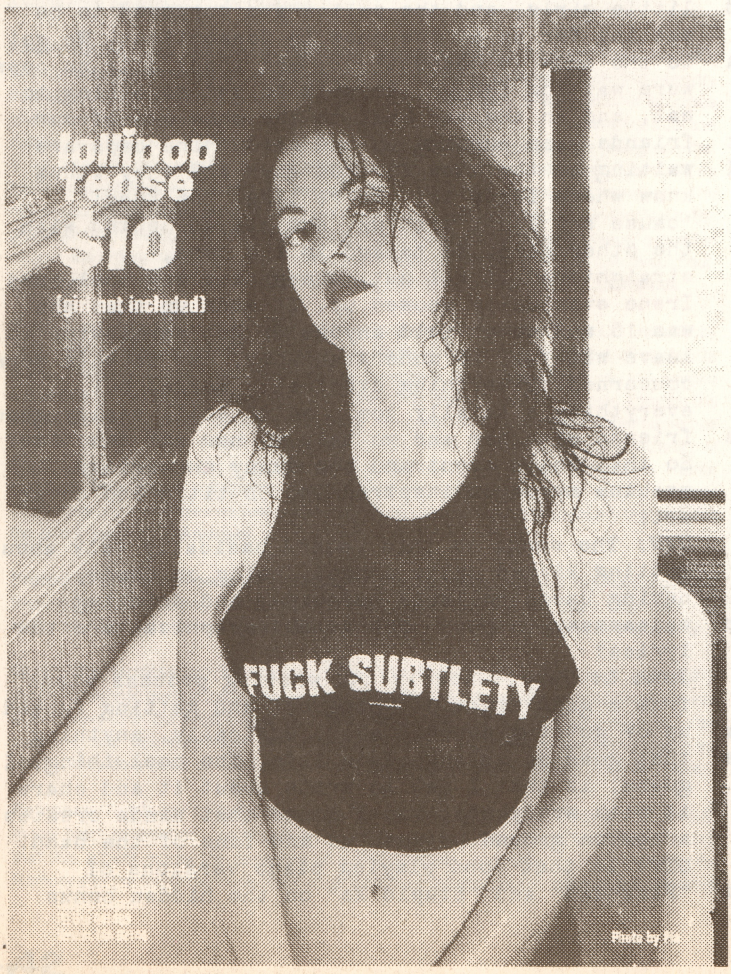
UTV: Well...I guess it depends on how hot my current girlfriend is...

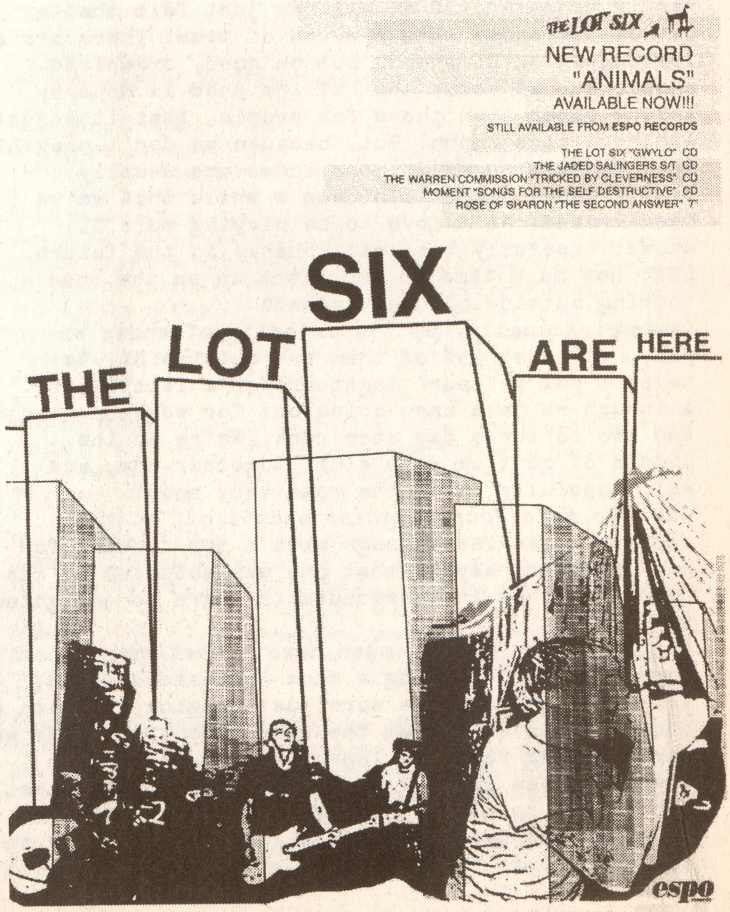
Lieber: Actually there's no connection between the two album names. The first one *Your Mother...* was pretty much a joke. The title got blurted out almost in frustration. It was really said as a joke since we couldn't come up with anything, and it stuck. The *We Have Your Daughter* title is in reference to an actual event that occurred with us. Who knows what the next record will be called? I guess we'll have to wait and see.

UTV: You guys have done some creative things as a band, like get a vendor's spot at the Warped Tour to sell your CDs, buying a school bus to tour in, and collecting cans to get the return deposit in order to pay for rehearsal space. What future stunts can we expect from 5¢ Deposit?

John L: Parachuting naked into the middle of a Steelers game. Uh...maybe not. But who knows, there's always some kinda mountain to climb. We'll figure it out when we get there.

Lieber: I don't know if I'd really call them "stunts." We just think of ideas that will help further the band, some more extreme than others. But we like to try new and different shit, that's what attracts peoples' attention. I guess we'll just have to see what we come up with next! ✖





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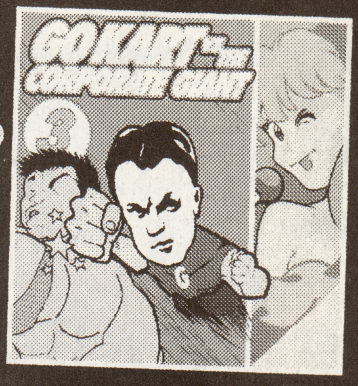

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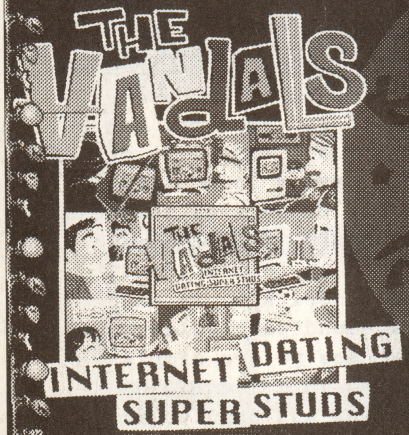

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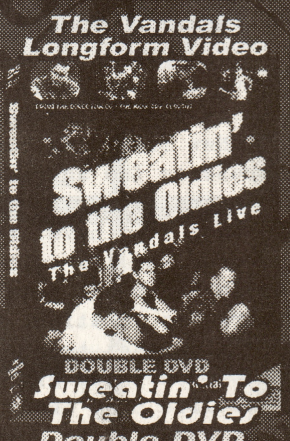

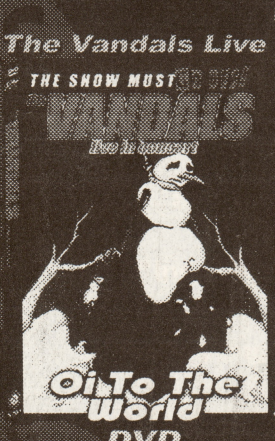

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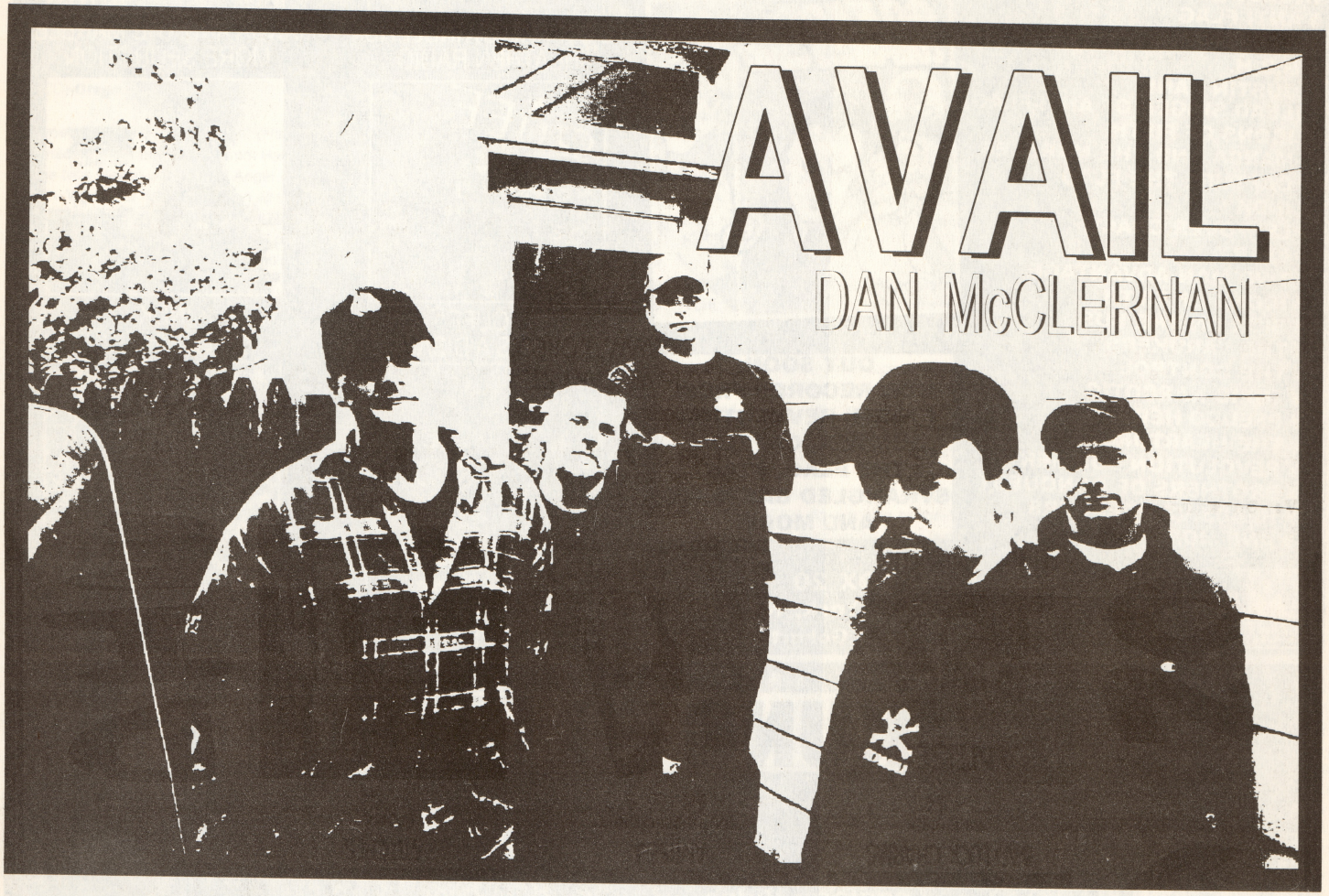
As long as you haven't been living under an enormous boulder or stuck in a well, you know who Avail is, and you know that their abrasive brand of melodic Hardcore is truly inspiring and wholly original. These weathered veterans have been kicking around for over ten years, touring religiously in every dingy dive this fine country has to offer, and never compromising the music that they hold so sacred. Avail has just released ***Front Porch Stories****, their second full-length on Fat Wreck Chords and their sixth total, a beautiful document of loss and celebration in the heart of Richmond, Virginia. Vocalist Tim Barry answered my questions about the new record, life in Richmond, and what it's like being in the greatest live band Hardcore has to offer!*



Under the Volcano: Combining the elements of prominent slide guitar, the album title itself, and the regionally specific cultural references throughout your work, would it be fair to say that Avail is more spiritually attuned to Folk artists of yesteryear, rather than maybe Hardcore bands of today? If so, what do you take from the past, and where do you stand in the present?

Tim Barry: I wouldn't say that we are more attuned to Folk artists of the past per se, but our geographic setting has a hand in what we write and the way it is presented. We have roots entirely in three chord music. We listen to new and old Hardcore, Punk from the past and Punk that is around nowadays, Southern Rock, straight up Rock and Roll, old Country, Bluegrass, and anything else that inspires us in any way. All that comes out in our music and lyrics in one way or another. I was thinking earlier today about the fact that Avail has been exploring more and more roots music from Virginia and the rest of the Southeast. I was trying to make sense of it and wondered how it fits in with independent music today. It struck me that New York City bands have a sound that represents the aggressive, urban area that the bands are based in. Boston, as well, has a number of bands that have latched on to the identity of the area and its cultural heritage. In many ways, California bands have a sound particular to that geographic location. Perhaps we are simply following that trend. Instead of emulating the bands from those big cities and popular musical areas like many bands do, we are making our own songs specific to our upbringing and area.

UTV: Why so much love for Richmond? It seems that the city's mentioned fondly in quite a few of your songs over the years. The people from Gwar live in Richmond too, right? Do you ever hang out with Oderus Urungus or Balsac, the Jaws of Death?

Tim Barry: If Gwar wrote songs about Richmond they would have the killer on stage scenes of blowing

up local attractions. It would be incredible. Yeah, we know most of the folks from Gwar. Richmond is small; everyone knows each other, and is intermarried and sleeps with their cousins and shit. My sister just had a baby boy with three eyes and a tit. For real though, you are right, I am guilty of writing a couple of songs that give "props" to Richmond. But there are less than people say. Only "Southbound 95" from *Dixie* and "The Falls" off the new album are really positive Richmond songs. The majority of the other ones are critiques of the area. "Scuffletown" from *Over the James* is a line by line blast of all the negative things that were going on in the city at the time. However the chorus kinda says life goes on 'cause "the sun's still shining over the James." Other than that, there are references here and there in the lyrics in Avail songs about Richmond, mainly because that's where most of the writing goes on. Shit, the songs on the new album may have a few references, but very few songs have little to do with the actual city. More of songs's content is about personal experiences, a slight amount of social politicking and some story telling.

UTV: On a more serious note, what was the feeling in the air while the sniper situation was going on? How did you deal personally with that going on, and what is the general reaction to what should be done now that he's been caught?

Tim Barry: Well, at first no one down here in Richmond gave it much thought. It was a Maryland and Northern Virginia problem. Many people down here in Central Virginia feel very distant from up there. It seems a world away from us. But then the sniper freaks took someone out up in Ashland, 18 miles north of Richmond. That was really when sniper-mania kicked in, in central Virginia. I remember Ed [Trask, drummer] coming to practice one day and telling his experiences of getting gas the day before. Remember, the snipers were shooting fools at gas stations, so filling up the old auto became only a task of necessity. Ed said that he was standing with confidence at the pump, thinking "Well, if it's my time to go, bring it on." But the couple in the car next to him weren't so confident. They were arguing about who would get out and pump. Finally they both decided to do it. They both rocked back and forth in an attempt to dodge the sniper's bullet. When they went to pay for their gas they ran back and forth in a zig zag all the way inside and did the same when they came out. It's actually pretty humorous to think back on, but that's how people felt. Richmond and area schools were closed for multiple days. People were justifiably scared shitless. The way I saw it was that my chances of getting hit by a car while riding my bike or getting rocked by the West Nile virus were greater than of getting capped by the sniper. And if I did get nabbed,

Yeah, we know most of the folks from Gwar. Richmond is small; everyone knows each other, and is intermarried and sleeps with their cousins and shit. My sister just had a baby boy with three eyes and a tit.

I'd have a couple of friends who would devote their lives to paying the wimp back. I rested easy, needless to say...I'm a tough fucking mobster. I'm making light of all of this, I know. My heart really does go out to the families of those who were killed so senselessly. Now that those fuckheads have been caught, I've hardly heard anyone speak of it. I don't know where people stand in opinion with their upcoming trials and sentencing.

UTV: How long did it take to write and record *Front Porch Stories*? If there was one single idea that you wanted listeners to take away from the album, what would it be?

Tim Barry: I don't know exactly how long it took to write the album. Some parts of the tracks were lifted from old demos of our last record, *One Wrench*. But most of the material was written over about a one year period. We actually wrote 16 songs but dropped four, two of which we dropped before we went into the studio 'cause we weren't all that confident about them. The other two we recorded but they didn't fit quite right in the sequence of the album, so we put them on the back burner. What message would I like people to take away from the album? I'd like people to come up with their own message, to be themselves, to think outside of the norm and take what they want from *Front Porch Stories*. I hope people enjoy the album as much as we enjoyed making it.

UTV: *Front Porch Stories* is one of your best albums ever, which is saying a lot. How do you feel it stands up to your previous material? Was there a specific mindset or focus going into making this particular record?

Tim Barry: We have been writing the same way for many years. We write songs mostly based on mood and by feel and sometimes simply by improvising together. That's just how we've always done it. So this record was no different. We went with the same formula. This time around the songs came out a little more melodic, and the recording is much more powerful, clear and loud. I think the songs are a good mix of songs from our past records. Some of them sound like they could have been on the first record and others sound to me like they could have been on our last record. I do think this is one of our best releases. I think it represents the accumulated experience that we've had after all these years well.

UTV: Over time, Punk/Hardcore bands seem to change their sound drastically, progressing or maturing, calling it what you will, but usually for the worse. Yet Avail has never lost sight of their roots, churning out aggressive, catchy Hardcore time and time again. As a band, what are some of the techniques you've used to keep on point? For instance, I assume you go through a periodic re-evaluation of where the band is at a certain time. When you go through this process of reassessment, what consistently brings you back to the band's original ideals?

Tim Barry: You know, we've never really gone through a reassessment period in regard to music writing. We've never strayed far from the original writing formula. Our reassessment periods have mainly revolved around other topics and decisions, such as "Should we or should we not go on such and such tour?" Or, "Should we seriously consider signing to such and such label?" That is when we back up and think about where we come from, what our ideologies are based on, and where we want to go in the future. I believe that we have never lost touch of our original roots in music because we don't write for anyone but ourselves. It's when a band writes to impress someone, or writes to make a "hit," or writes for some sort of concocted status that bands start sucking. We've always taken a simply honest approach. When we write a song, we play it a few times. If it feels right, if it sounds like Avail and it's got some heart and some emotion, then we keep it. If it doesn't have any of those things it's gone. And to top it all off, we all still really enjoy writing music, recording that music, playing that music live, and being in a band.

UTV: You have been kicking around for quite a while and still seem as passionate as ever. Why do you think people lose that passion for Punk Rock? What do YOU do to keep the fire burning?

Tim Barry: The band is not the ONLY thing we do in our life. Some people make Punk Rock or music or art or anything that is a creative outlet the ONLY thing they do to stimulate that side of them. If that's all you do, when do you live? When do you get inspiration to do anything new, or untouched? Because we all do many, many things with our individual lives outside of the band-and bring those experiences back to the band-we have been able to maintain our longevity. Passion comes from many places. It would be a shame to make one's entire focus one single thing. Lots of experiences would get lost.

UTV: Do you think that the personal politics discussed in your lyrics-opposed to dissecting current events-makes Avail's music "timeless?" Meaning, like Black Flag or Bad Brains, will people still be listening to your records years down the road? Do you actively stray away from commentary on world affairs, or is what you write just what comes out?

Tim Barry: A lot of it has to do with I write what comes out. I can kinda break it down though. I rarely touch on current affairs other than a song or line in a song here and there in regard to internal issues in Richmond. At first I just wrote by feel, but as I've become more aware of the international political climate, of economic injustice, of the ills of the United States and many other nations and countries, I've learned to write less about them. Many bands already cover those subjects. I don't want Avail to be in the long line of issue-oriented bands, mainly because my political beliefs don't always represent the

band and its different members as a whole. I also don't feel very comfortable writing on those subjects. I feel like I'm forcing something out that I don't really understand, or that I'm just ripping off something I've read by Howard Zinn or Noam Chomsky. I'll leave that shit up to the experts. I can only write about things that I've felt personally, seen up close or been a part of in some way. And I think that's how I'll always do it. It's the only way I know how. My God! If people listened to Avail in the same way and with as much respect as bands like the almighty Bad Brains and Black Flag, I'd die in peace.

UTV: When playing live, what do you deem to be a good show? Is it when people are diving outta the balcony, like when you played New York with American Nightmare? As you can see, we don't mess around here. And what's a bad show?

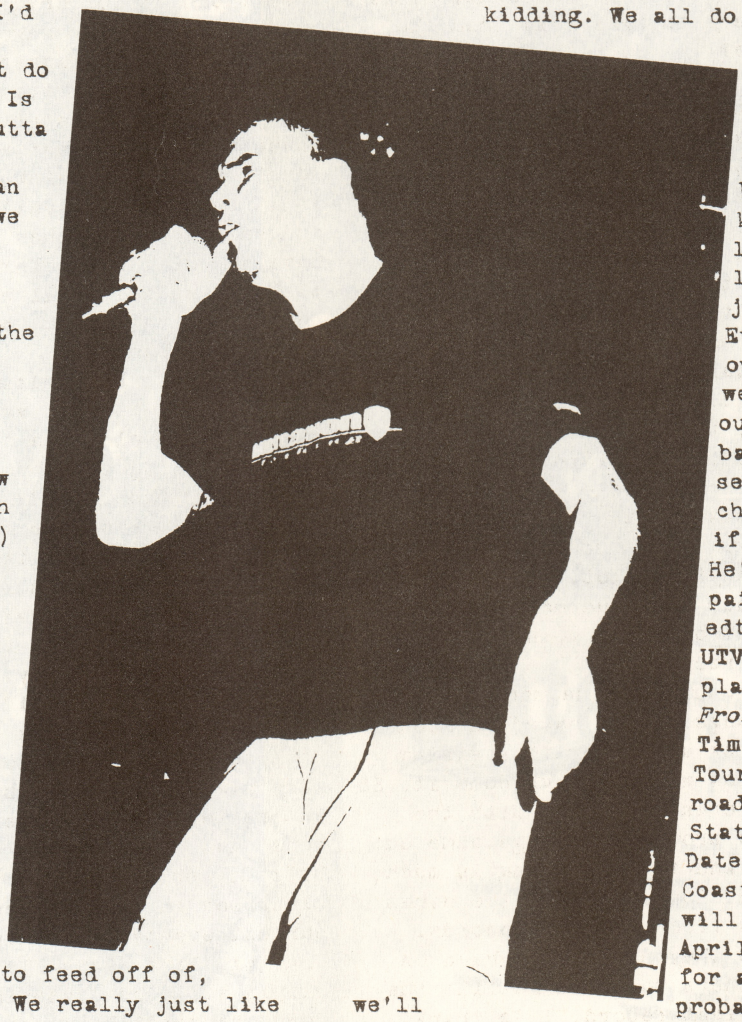
Tim Barry: We all know that ya'll don't fuck around in the Big Apple. That's been evident for years. NYC and surrounding area shows have always been some of our favorites. In fact that show at the Knitting Factory with American Nightmare (Nothing) was one of the most memorable of that tour. To answer the question though, I almost like every single show that we've ever done. In the past-and I'm sure in the future-we've played shows that we're like, "Why the hell are we here? There are five people in this place, and they're wearing cowboy hats and sitting at the bar." But sometimes those are the best shows ever. If there is no crowd to feed off of, we feed off of one another. We really just like playing live and we play the same if there are five people, or 500 at a show.

UTV: Do you think not touring perhaps as much as other bands keeps the band, as well as the audience, more excited when you finally do tour?

Tim Barry: That is the most valid question I've heard in ages. Interview, after interview people ask us things like "Ya'll tour non stop, how do maintain that sort of schedule after all these years?" But you actually hit it on the head. We have not been touring as much as we used to. And I believe that helps make the shows kind of an event instead of "just another Avail show." When we put out *One Wrench* we did about 160 shows in 11 months. That is the schedule that Avail was born and bred on. However, in the last couple of years we've laid pretty low and focused mainly on writing and doing short tours. This year we've only done two tours. One short tour of primarily the Southeastern US-which the Knitting Factory show was on-and Brazil. But we're about to raise hell again. We leave for tour next week and it won't stop forever. We're already scheduling dates in Europe for April.

UTV: So besides music, what do you guys like to do for fun?

Tim Barry: Meth, PBR and kick the dogs. Just kidding. We all do all kinds of stuff. I can't run down a list for the entire band, but I'm really into biking, riding freights, writing, basketball-shit, all kinds of stuff. My list could be a little long if I let it. I'll just leave it at that. Everyone else has their own agenda as well, and we all work jobs outside of the band-generally labor or service oriented. Hey, check out Ed's website if you get a chance. He's a killer painter...www.edtrask.com



UTV: So what do you have planned in support of *Front Porch Stories*?

Tim Barry: Tour, Tour, Tour. We will be on the road off and on in the States until late March. Dates up north on the East Coast (the Right coast) will start in January. In April we'll head to Europe for a couple few. Then we'll probably head back down south to Brazil in July. After that we'll surely be back out on the road in the States. It's gonna be a never-ender, and I'm looking forward to it.

UTV: Thanks a lot for taking the time to answer my questions. If you'd like to add anything, please feel free. I'm sure I probably missed something.

Tim Barry: We finally have a new website www.AvailAvail.com Check that shit out. ✖

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Finch	"Letters To You"
Home Grown	"You're Not Alone"
The Movielife	"Walking On Glass"
New Found Glory	"Hit Or Miss"
Rx Bandits	"Analog Boy"
Something Corporate	"If U C Jordan"
The Starting Line	"Best Of Me" & "Three's A Charm"

LIVE FOOTAGE From The Drive-Thru Summer Invasion Stage

The Starting Line	"Best Of Me" & "Leaving" (featuring Ian of New Found Glory)
Finch	"Ender"
Home Grown	"Give It Up"
Allister	"Somewhere On Fullerton"
The Movielife	"Hand Grenade"
Rx Bandits	"All Rwanda's Glory" & "Infection" (featuring Nate of Finch)
The Early November	"Every Night's Another Story"
Something Corporate	"Punk Rock Princess"

INTERVIEWS

Finch	Electronic Press Kit
The Starting Line	Making of "Best Of Me" Video
Home Grown	Making of "You're Not Alone" Video
New Found Glory	Making of "Hit Or Miss" Video

HOME VIDEOS

Senses Fail	"187"
Steel Train	"Alley Cat" (acoustic)
The Early November	"Just Enough" (acoustic)
Something Corporate	"Hurricane"
Finch	"Letters To You" & "Without You Here" (acoustic)

PLUS Live footage filmed at various venues across the country, outtakes, backstage footage, band photos, and so much more ... but there's not enough room on the back of this thing to even mention it!

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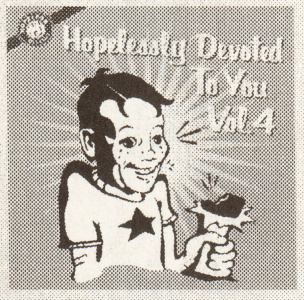

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Ladies and gentlemen, this is indeed a Rock band. The Damn Personals combine the wit of their Big Wheel labelmates Piebald with the complex instrumental arrangements of, uh, well, some group that can handle odd time signatures and exciting leads along with their volume. Sometimes they sound like The Nuge, and at other times heavy Soul-Funk, but them Personals are at all times creative and catchy. They've got attitude, they've got grace and they've got a whole lot of energy. Damn Personals singer/guitarist Ken Cook explains why *Standing Still In the USA* [Big Wheel Recreation] is, at the very least, a record worth checking out.

THE DAMN PERSONALS

DARREN PALTROWITZ

Under the Volcano: What's something that you wish more people knew about The Damn Personals? Or even just about yourself?
Ken Cook: I wish more people knew that we're a band from Boston that just put out a new record on Big Wheel Recreation Records.
UTV: To my ears, you guys don't have a sound that's easy to peg or genre-fy-a great thing, yes. Sometimes it's Punk, sometimes Post-Punk, sometimes there's Funk, sometimes Classic Rock fans could approve...do you have a simple way of describing the band and its overall sound to a newcomer?
Ken Cook: I would have to say that we're probably the best Damn Personals style band out there... We used to just tell people that we were a Rock band, but the word "Rock" is about to become as embarrassing as the word "Emo." It really depends on the person listening I guess. If they want to hear Retro Rock, they'll hear Retro Rock. If they're looking for '90s Dischord-isms then they'll find that. We'll have to wait for some other bands to catch up to us before some magazine comes up for a name for what we're doing. It's like that old Duke Ellington quote, "There are only two types of music, good and bad." We're not bad music.
UTV: I read a piece on The Damn Personals from last June that included the quote "You can't rely on radio. You've got to play, you've got to tour; you've got to have good distribution for your record." Has the response from touring and college radio changed the way the band feels?
Ken Cook: I said that, and I stand by it. We've gotten some great response from college radio stations and we just had a great tour. The latter definitely effected the former. I don't understand bands that sit around waiting for people to take notice of them. There are so many good bands out there that to be noticed you really have to fight. You have to tour more and play better than the next guy.
UTV: It's not surprising that your sound has matured quite a bit since *Driver/Driver*; was there a particular experience that made the band take both its live show and further recordings more seriously? And if not, well, uh, make something up...
Ken Cook: I wouldn't say a particular experience as much as a few things reaching a boiling point. I don't want to go into specifics because I don't want to hurt anyone's feelings, but there was a point where we were watching other bands and saying, "If that's what happens when you cater to a certain audience then fuck it." We just didn't want to do the obvious thing anymore. When you stop caring you can give yourself the chance to do some neat things.
UTV: Do you ever see The Damn Personals becoming a single-genre band? Is there as complex of a songwriting process as there sounds to be?

There are so many good bands out there that to be noticed you really have to fight.

Ken Cook: When we did a string of shows with INC and The Hives awhile back we became known as "the band that doesn't wear uniforms." I think that kind of sums it up. As a band we're not single minded enough to commit to one sound, one look, one...um...vibe. And yes, while sometimes we luck out and knock off a song in a single practice it usually takes a couple of months, after I bring a song in for everyone to agree on a finished version. Most of *Driver/Driver* was done on the fly and it's impossible for me to listen to it without thinking about every little thing I wish we had done differently. I never want to feel that way-at least to that degree-about anything we do ever again. There are songs on *Standing Still* where we were making last minute lyric and vocal melody changes right up until the last possible moment. The album was even delayed for an extra couple of months because we went on tour and came up with guitar parts we liked better than the ones we had recorded. Rama [Big Wheel Recreation] and Deming [who recorded the record] are saints for putting up with us. We don't like to settle.

UTV: Has playing shows with The Strokes, The Hives and The International Noise Conspiracy-all of whom are hyped-up, mainstream-approved, retro-imaged, five-piece rock ensembles-had any drawbacks to it? Do you think there's an audience that's perfect for you guys, or at least a "common Damn Personals fan?"

Ken Cook: Well, there is that whole thing about how we really don't sound that much like any of those bands, yet get compared to them in every review and/or article. I guess people are just exicited that there's some new life in music. It will take a while for people to realize that not every band with shaggy hair and a Rolling Stones fixation sounds the same. Up until then, it's a double edged sword. Kids who bought the Strokes album might be more likely to buy records by other "like minded" bands and love what they find. Kids who buy our record expecting sides three and four of "this is it" are going to be disappointed. Oh, I may have gone on a tangent here....playing with those bands makes us happy that there's only four people in our band. We get more stage space per person. Wait, if I had learned anything from Pelle, it would be to answer that question by saying something like, "It takes those other bands one extra person to sound almost as good." I don't know. I'm trying to make up an intelligent answer to this whole question, but honestly, we never really give this stuff too much thought.

UTV: Altogether, what's the best thing about being a Damn Personal? Is it true that each member can name everyone who was ever in Jefferson Airplane and Starship?

Ken Cook: I don't know about that. I mean, really, *Jefferson Airplane Takes Off* is their only good record, after all. Skip Spence was still in the band and it was pre Grace Slick. But to be honest, I start to lose track after Spencer Dryden left in '69/70. Not one of my favorite bands. *Nuclear Furniture* might be the worst album ever made by a band that isn't Styx. Knowing that our bassist owns a Grace Slick autographed copy of *Freedom at Point Zero*-a record she wasn't even on-is the best thing about being a Damn Personal.

UTV: Name five records that all members of the band will gladly listen to in the van. And five records listened to in the van that probably shouldn't be listened to.

Ken Cook: It's pretty difficult to get all four Damn Personals to agree on anything, but I'll give it a shot... good: These Animal Men *Come On Join the High Society*, Stones *Let It Bleed*, Stone Roses *Turns to Stone*, Chisel *Set You Free*, Eric Burdon and WAR "*Best of...*" Bad: Space Ghost *Coast to Coast*, Van Halen *Diver Down*, some Jay-Z record that I don't know the name of, Megadeth *Peace Sells...*, Deep Purple *Machine Head*.

UTV: Of course, you've got a real highlight in your latest album's opening track, "Fucking In NYC"-does that mean something exciting is to be expected from your October 30th gig at Tribeca with The Kickovers and Longwave?

Ken Cook: Yep. We're going to get onstage, play, and then watch the property value of New York City and Brooklyn fall through the floor as everyone between the ages of 16 and 35 suddenly relocates to Boston. But we do that in every city so...

UTV: Are the poses the four of you are in on the website-www.damnpersonals.com- to be assumed at the aforementioned New York City show? And why is Mike sniffing his underarm?

Ken Cook: It depends how badly you want it. As for Mike sniffing his underarm, that's just a simple personal hygene issue. It's been addressed.

UTV: Are any goals being held to for *Standing Still In the USA*? Is there anything you'd like to see it accomplish?

Ken Cook: We put out the record that we wanted to, we can tour comfortably, and we're having a great time. All of our goals have been met for the moment.

UTV: Finally, any last words for the kids?

Ken Cook: I have a fever so please excuse me if I've rambled on. Thanks, and bye. ✖

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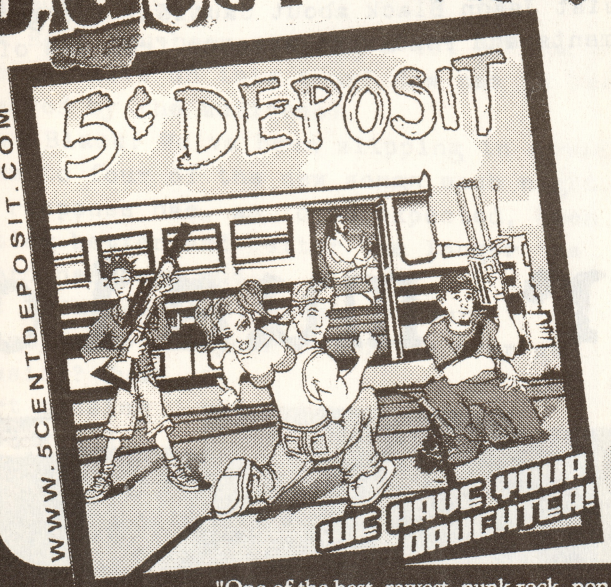

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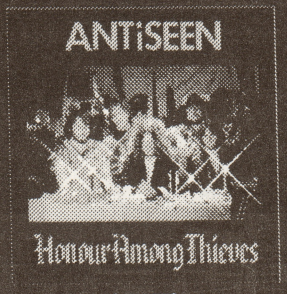

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In the past couple of years, whenever anybody mentions sunny Gainesville, Florida, only one thing comes to mind: Hot Water Music. That's where the quartet makes their home and is the springboard for their Post-Hardcore anthems centering on friendship, individuality, and togetherness. When I first heard of Hot Water Music, they were described to me as "Avail meets Jawbreaker, but with long beards." Obviously, my interests were immediately peaked, so I listened to Fuel for the Hate Game, and lemme tell ya, tears welled up in my eyes. I was blown away at the unabashed honesty, the sincerity that so few bands can touch upon, and yet for them came so naturally. Hot Water Music was so much more than the description I was initially so interested in, and now, years later, they continue to impress me, never falling into a formula, always doing things their way-for better or worse-and that's about as Punk Rock as it gets. I talked to Hot Water Music bassist Jason Black about Caution, the group's latest full-length for Epitaph, so take a few moments and read what someone from one of the most influential bands of today has on his mind.

hot water music

dan mcclernan

Under the Volcano: So the band's in the middle of a tour right now with Thrice, and Coheed and Cambria. How is that going thus far?

Jason Black: The tour has been absolutely amazing. All of the shows have had great turnouts for all three bands, which is pretty uncommon. Great bands, great people, just about the most fun we've ever had on tour. Considering how many we've done, that says quite a bit.

UTV: Have you been playing a lot of the new material live on this tour? How has it been received by the audience?

Jason Black: We've been slipping in around three to four of the new songs each night. The response has, as to be expected, been getting better and better the longer the record has been out.

UTV: As a band that seems to tour relentlessly all year round, do ever get homesick? Just start missing friends and family to the point whether you wonder if the grueling tour schedule is worth it?

Jason Black: Definitely. Right now that's how we all feel to some extent. We're on a three-month hiatus after this tour-no practice, no shows. We're all really looking forward to that. At the same time, though, after those three months we'll be totally ready to get back out on the road. When you're home too long, you want to leave; when you tour too long, you want to go home. We just can't seem to win that one.

UTV: Tied into the last question, how do you get by on the road for long stretches, and what are some of the staple foods and/or beverages essential to survival?

Jason Black: Beer, water, and chips and salsa. Maybe coffee, too.

CAUTION FOUND THE BAND COMING OUT OF A VERY DARK PLACE...

UTV: So Hot Water Music has just released a new album, *Caution*, your second on Epitaph. To me it sounds more straightforward, perhaps more "punk rock" I guess. Do you agree or disagree? Was this a conscious decision, or have you been moving toward this type of sound all along?

Jason Black: We never make a conscious decision regarding the content of any record aside from trying to make it the best record possible. We're always trying to something new and different, but we never decide what that will be ahead of time.

UTV: The band is now playing to larger audiences than ever before. Do you ever feel pressured to create a product more listenable, or more commercial than you otherwise would when playing to a smaller audiences?

Jason Black: Not at all.

UTV: As a band who seems to reinvent itself successfully musically from record to record, does the sound and style of a particular record reflect an overall mood of the band at that specific period in time? And if so, does this make it a piece of history for you in a way? Where was the band collectively while writing *Caution*? Can you give any obvious examples of life spilling over into art on this record?

Jason Black: Yes to all of those. *Caution* found the band coming out of a fairly dark place, so the songs tend to deal with kind of a "music-as-therapy" theme.

UTV: How do you feel your lyrics have changed over the years?

Jason Black: The lyrics, as has everything with the band, has improved over the years, at least in our eyes. The lyrics are, as they always have been, about what we go

through in everyday life.

UTV: On all of your records, you seem to have similar artwork. Who is the artist and is there a recurring theme running throughout the pieces?

Jason Black: The artist is our friend, Scott Sinclair, who we've known since before the band started. The theme for the artwork is basically whatever Scott extracts from the lyrics and the music when he's composing the paintings.

UTV: How does it feel when so many bands these days cite Hot Water Music as a major influence on their music, as well as often being the reason that they started a band in the first place?

Jason Black: It's very flattering, and also fairly awkward to hear. That said, at least people are citing bands that are relatively cerebral as influences...everyone could stand to stretch their minds a bit these days.

UTV: With Retro Rock the order of the day presently, what do you think will be the next genre of Rock music to be ushered into the spotlight?

Jason Black: Who knows? Hair metal?

UTV: What's going on with Chris's band, the one with the most kick ass name in Rock, The Sheryl Cro(w)-Mags?

Jason Black: Playing some shows, writing some songs.

UTV: Being on Epitaph, arguably the largest indie label around, do you ever envision a time when Epitaph won't be able to suit your needs as a band, forcing you to move on to something bigger?

Jason Black: Hopefully not.

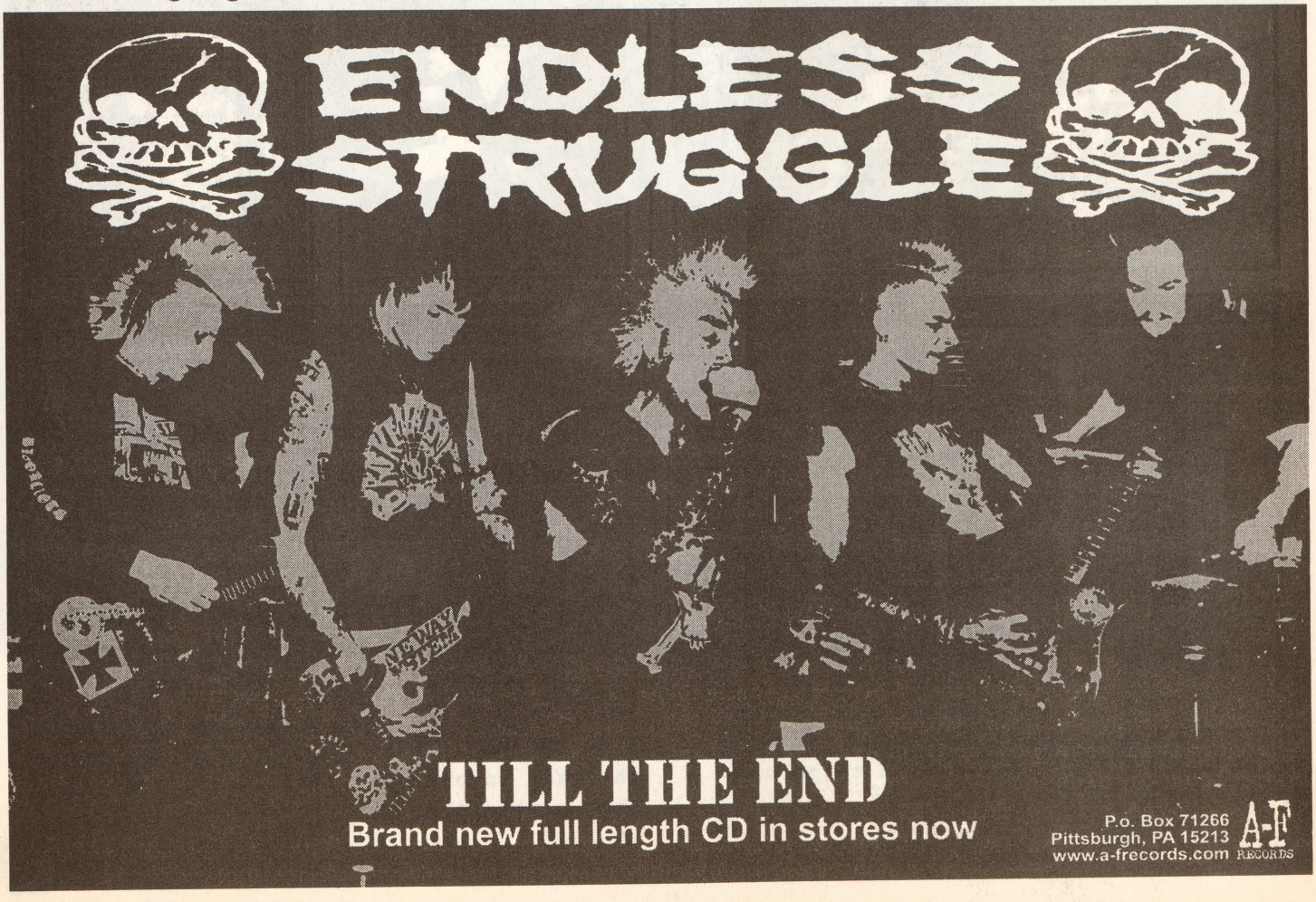
UTV: After living the Rock band lifestyle for quite a while now, do you think you'll ever be able to go back to the normal 9-to-5 job that so many of us try to avoid as well?

Jason Black: I doubt it, but it's naive to pretend that something like a band will last forever.

UTV: What does the future hold for Hot Water Music?

Jason Black: More records, more tours, and hopefully, more time off.

UTV: Thanks a lot! I really appreciate taking the time out of your busy schedule. Good luck with the new record! ✖



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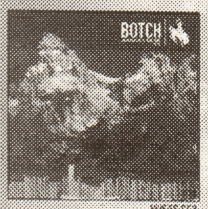

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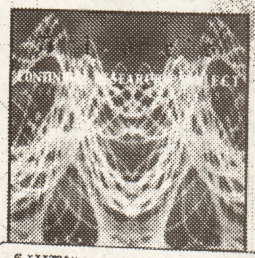

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Thorp Records is a burgeoning Hardcore label based in Pennsylvania. Over the course of the last few years, a steady influx of new and vital Hardcore bands have been featured among the ranks of this outfit, many hailing from regional locales less prone to coverage, yet often deserving the same attention allotted to scene mainstays in areas such as Boston and New York. Though many of those on the label's earliest roster-including Knuckledust and Stampin' Ground-featured a surly, low-end wallop prevalent in their sound, Thorp has showcased a willingness to diversify and expand upon a solid foundation, featuring excellent new releases spanning the youth crew-tinged structural grit of Cleveland's The Final Plan, the raw psychosis of Western Massachusetts mainstays Out Cold, and the rhythmic NYHC-singed brutality of Memphis, Tennessee's Clenched Fist. Other excellent releases that further established this up and coming label as a force to be reckoned with have included the first effort from Washington, DC bruisers Striking Distance, and the full-length debut from Southern California's purveyors of melodic straight edge mayhem, Diehard Youth.

Label honcho Andy King-called "Thorp" by his friends-answered the questions about his vision and aspirations.

MIKE RAMEK

Under the Volcano: To start things off, if you could, trace the history of the label from its earliest inception to where it stands today. As a bit of a broad question, what was the primary motivation behind the creation of Thorp, and where would you like to see the label going?

Andy King: Thorp Records was the fruit of unemployment! I was laid off from a job I hated and decided to figure out a way to do something I was into. I called the label Thorp because, well, that's who I am. Kind of like "Bob's Towing" or "Frank's Nursery," I figured I'd keep it generic, personal, and without genre-specific connotations. Where do I see the label going? Hmmm...good question. It is kind of its own animal that keeps evolving without any pre-conceived pattern. I'd like to think that I keep throwing people off and surprising them.

UTV: Initially, it seemed that there was a bit more of an emphasis on a distinctly Metal-tinged, heavy mid-tempo feel prevalent among many of the bands that were featured on the label's early roster-Knuckle Dust, Above This World, Stampin' Ground. How did those releases reflect your personal tastes? If you might briefly talk about the bands that influenced you growing up, and that might have had some influence on your decision to form the label in its formative stages...

Andy King: Oh yeah, definitely. I grew up listening to a lot of mid-tempo metallic Hardcore stuff and always loved what is now-I think quite narrowly-termed as "tough-guy" Hardcore . I love old NYHC and got through high school listening to Sheer Terror, Killing Time, Cro-Mags, Agnostic Front, Breakdown, Sick of It All, and the like. That stuff makes up the main core of my taste, but I have lots of other tastes as well, which the label is now starting to reflect more with bands like Sugar Daddie, The Natchez Shakers, and Fordirelifesake.

UTV: The more recent catalogue of releases you have featured showcase a slight shift of sorts, as the distinctly fast paced late '80s feel of The Final Plan/My Luck split, and the gritty straight ahead ripping of the Out Cold/Voorhees compilation are found among Thorp's latest output. What was the motivation behind what might be seen as this shift in the label's direction?

Andy King: More and more I find myself enjoying fast Hardcore more than mid-tempo stuff or crunchy mosh stuff. The energy found in, say Out Cold or Striking Distance, is intense and really gets me going. So, you will definitely see more from that genre as my catalog continues to unfold. In 2003, I'll be releasing debut full-lengths for Down To Nothing and My Luck, who both fit in well with that late 80's fast Hardcore type stuff.

UTV: As is often the case with Hardcore, bands firmly established in the current "in" regional scene are often those that elicit the most attention and support from the masses. Many of the bands that have been featured on your label, however, hail from other locales than are typically associated with the aforementioned in-crowd. Rather than focusing on Boston or New York, bands such as Stampin' Ground (hailing from England), Clenched Fist (from Memphis, Tennessee), and The Final Plan (Cleveland, Ohio) have been featured among the Thorp ranks. In regards to those three bands in particular, and also to the larger roster of groups you have dealt with as a whole, what is the manner in which you initially went about discovering those bands? How have you promoted the bands so that they enter into the collective psyche of "the scene" in general, being that some hail from geographic regions less inclined towards the hype found elsewhere?

Andy King: I guess bands like that are very eager because they have no pretense based on some hyped scene. They usually have to put in more effort to get noticed, and as a result have a more humble understanding of what it means to be in a Hardcore band. Bands from New York and Boston often expect a lot without having earned it simply because of where they are from. I have no time for that. I need to deal with people that will do their part, won't whine, and won't be always wondering why they aren't famous. Some of my most successful bands are from non-hyped locales; North Side Kings from Arizona, Stampin' Ground from England, My Luck from Texas...

BANDS FROM NEW YORK AND BOSTON OFTEN EXPECT A LOT WITHOUT HAVING EARNED IT SIMPLY BECAUSE OF WHERE THEY ARE FROM...

UTV: I must say that I was especially impressed with the distinctly NYHC-tinged Clenched Fist, and their latest full-length, which is incredibly solid throughout. I know very little about the band members themselves, or the Southern scene from which they hail. There was a pretty active Crust Hardcore scene in Memphis a few years back-fronted by the likes of His Hero Is Gone and Damad-but is there a fairly active straightforward Hardcore scene in that region as well? Could you talk a little bit about that band, and the Memphis scene in general? How actively do they tour, and what immediate dates do they have scheduled?

Andy King: Those guys are Lone Rangers for their style in Tennessee. There aren't really any other bands down South who look up to Madball as the ultimate standard. Clenched Fist have more of a following in the Midwest in places like Chicago and Michigan. They also do well on the East Coast. The only negative thing is that it is hard for them to get booked simply because they are from Memphis, but that is starting to change. They are working on an east coast tour for early 2003 as we speak, probably with Philly's Punishment, who is also on the label.

UTV: How was it working with the bands on the latest two-part split series that Thorp has released? From the technical "spirit of '88" slant of The Final Plan, to the raw, loose cacophony that is Out Cold, there are a fairly diverse bunch of bands featured, and the finished product is excellent throughout on both those records. What compelled you to coordinate those efforts, and can you elaborate on the process that led up to the formation of those records? Can you recall any especially memorable moments that went into the production of those sessions, or in working with

those bands in general?
Andy King: Well, the Out Cold/Voorhees split had already been out in Europe for a while, so that was just a re-issue for the States with different artwork. I licensed that record from Blackfish Records, which is run by Ian Glasper, who plays bass in Stampin' Ground and writes for *Terrorizer* magazine. The Final Plan/My Luck split came about because I signed My Luck, and they are good friends with Final Plan and always tour with them, so it was a natural match. Both of those bands are really working hard and playing as much as possible. I'm looking forward to seeing how My Luck progresses.
UTV: Another band-specific question...how was working with the legendary Breakdown on their record *Battle Hymns For An Angry Planet*? Talk a little about working with Jeff Perlin and Mike Dijan. What was your relationship with the band prior to the release of the record, and how did the inception of this record come about? Were they a band you were able to see in the late '80s and early '90s?
Andy King: I grew up listening to Breakdown and the '87 demo was my call to arms as a teenager. So, 10 years later I got in touch with them, having never known them, and started talking to them about doing a record to help start my label. They came with a heavy price tag that I kind of regret paying, but I certainly don't regret that record as being my first released. Old Breakdown fans rejected the record because nothing will ever be as valued as the '87 demos in their minds, but nonetheless, it is a great record. I was also honored to have had Roger Miret of Agnostic Front sing on that record for a collaboration on the track "Freedom Song." As for Mike Dijan, what can I say? He's a character. Nobody will ever accuse him of not speaking his mind. He's definitely got the stereotypical New York attitude. When I think of New York City, I think of Mike. As for Perlin, he's more mellow, doesn't talk much, but when he does, you know he's got something to say. Haven't talked to those guys for a while, since they broke up. They never really played outside New York City much, but somehow they've become legends all over to those in the know.
UTV: For those kids who might be interested in starting up their own small label, discuss the initial steps that led to the formation of Thorp, and the various steps you had to undergo to coordinate and establish the label as it stands today. To what degree are you able to support yourself on the label itself, and what are the facets of business operation that go into the daily maintenance of Thorp Records?
Andy King: I've got one word-DEBT! [laughs] Running this label is one big roller coaster ride. One minute excitement, the next fear, and yet the next discouragement, and then once again pride and anticipation. I don't take a cent for myself. I work full time for Lumberjack Distribution and do Thorp in my spare time. It's like a hobby with lots of risk attached. Every release sees the label growing both in stature, visibility, and slowly, but surely, financially. It takes a type A individual who really wants to do it for the love of it to stick with this and succeed. I've had lots of guidance and advice along the way, from people like Matt Jacobsen [Relapse Records], Dirk Hemsath [Doghouse Records], Gordon Conrad [Escape Artist Records], Jacob Bannon [Deathwish Inc./Converge] and Tim Borrer [Radio Takeover Booking]. All those people have my greatest respect and have helped me considerably.
UTV: What is your general view of the Hardcore scene as a whole? What, in your mind, are some noticeable changes that have transpired within the last few years that you have seen as positive or negative? Have there been any particular scene-wide shifts or developments that have directly affected the label since its inception, or that have directly affected its progression?
Andy King: My view of Hardcore is fluid and is constantly changing, like the scene itself. Since I began the label my view of the scene is much more panoramic and I'm able to stand back and look at the scene historically, geographically, ideologically, and stylistically as patterns emerge and disappear over time. For instance, the PC thing. Nobody protested SOD back in the day, but they'd get crucified now. No one protested the so-called homophobic undertones found in some Bad Brains songs, but they'd get banned if they were a new band today. Today, kids won't listen to One Life Crew with an open mind, and they argue over whether Porter from Floorpunch is a homophobe because he used the word "gay." Granted, these examples are even a tad out-dated, but you get my point. I think kids are a lot more uptight today, and need to loosen up and start being tolerant of everyone, even those they consider to be intolerant. I digress, but basically, I think Hardcore /Punk/Metal has so much to offer. Almost all ideologies are represented somewhere, genres are constantly evolving, and classic records are constantly being released. 2002 is as important as '88 was.
UTV: What are some of the most difficult drawbacks in the maintenance of the label, and to what degree has dealing with these drawbacks proven a worthy experience that you have been able to learn from? What are some of the most common difficulties in operating a label like Thorp on a daily basis?
Andy King: The biggest difficulty is trying to do as much as you can with as little as possible. It has taught me to be really conservative and smart with my money. I make sure my promotional dollars go where they will have impact. There are a lot of promotional opportunities out there that are just a useless waste of money.
UTV: In terms of new releases, what is lined up in Thorp's immediate future? What can we expect from Thorp within the next year in terms of records, new bands, and tours?
Andy King: Lots of good stuff. New music from Sugar Daddie, My Luck, How It Ends, The Natchez Shakers, Punishment, Fordirelifesake, Two Minutes Hate, Down To Nothing, Benumb, The Boils, Edgewise, and much more. Check out www.thorprecords.com for constant updates and tons of MP3s. ✖

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Audio Reviews

32 Frames *(Revelation. POB 5232. Huntington Beach. CA 92615).* 32 Frames have a sort of grimy Punk-influenced Rock sound, sort of like Alkaline Trio, which is something I just have to be in the mood to like. Luckily for them I was in the mood and liked this tonight. There is a hidden Tom Petty cover on this also.(CD)**-Mr. Noiz**

A Global Threat "What the Fuck Will Change?" *(Punk Core. POB 916. Middle Island. NY 11953).* A collection of songs dating back to '98 that severely rip ass. Full on pissed off, crusty Punk Hardcore from these Boston blokes. Fifteen songs in about 25 minutes for all you little derelicts to spike your hair to. I saw these guys a few years ago and although I was quite intoxicated they were just as crazy live as they are on this little collection of songs. And fuck, they're pissed about just about everything: :religion, violence, the authority... yeah, you know the deal.(CD)**-Corporate Whore**

Abscess "Through the Cracks of Death" *(Peaceville UK. POB 101. Cleckheaton. W Yorks. BD19 4YF. UK).* Bands take notice: if you want to play Grindcore or Splattercore take lessons from the originators. Yes, Autopsy is dead and gone, but founding members Chris and Danny are back again with another Abscess offering. This time it is brought to you by the same fine people that released the Autopsy albums. Growled and screamed vocals. A guitar sound that actually sounds like a guitar. Drums that are played by a human being (although I'm told that is up for debate—not whether Chris played drums, whether he is human or not), and a bass sound that is ominous and mean while still low end and heavy. The solos sound like they belong in a Metal song and there are actually cymbals In the mix. This is a fucking **Grindcore** record people, not this other shit people are trying to pass off as Grindcore. These bands figured out how to play it, they invented it, they were the first to turn our stomachs with their sounds and lyrics, and here they prove it. SOUNDING LIKE GARBAGE DOES NOT MAKE YOU EXTREME. LEARN TO PLAY AND LEARN TO RECORD. AND THEN MAYBE YOU CAN ASPIRE TO RELEASE A RECORD LIKE THIS!(CD)**-Myk**

The Agitated "Go Blue, Go Die" *(Smog Veil. 316 California Ave. #207 Reno. NV 89509).* This record is nothing but insane, energetic, raw, in-your-face Thrash/Punk. *Go Blue. Go Die* was recorded in Cleveland, Ohio in '83; and those of you who were too young to experience the '80's Punk Rock scene (like myself), will finally get a chance to get a shocking glimpse into its true meaning. The songs on this record are short and sweet and pack enough punch to knock you flat on your ass. This CD is oozing with pissed-off teen angst, aggression and pent-up rage. Mike "Mohawk" Duncan, (vocals), Tommy "Hawk" Miller (guitar), Sean "Snowballs" Saley (drums), and Jim "Top Roach" Krane (bass), combine their skills and efforts to create a great record that captures their place in history. (CD)**-Manic**

The All-American Rejects *(Doghouse. POB 8946 Toledo. OH 43623).* Eleven songs, two boys, girls rejoice! This is the catchiest shit I've ever heard. I usually don't dig bubblegum Emo crap, but I can't help but like this. Think a less acoustic Dashboard Confessional; more Rock I guess. I don't know, it's good...if you like The Get Up Kids and A New Found Glory you probably will like this also.(CD)**-Chris Munity**

All-Time Quarterback *(Barsuk. POB 22546. Seattle WA 98122)* Here's Ben Gibbard from Death Cab For Cutie's EP and home demos packaged together into a full-length. He's a great songwriter, but take warning: the majority of these songs are just he and lo-fi instrumentation recorded live, mistakes and all; those tracks sound like demos because they **are** demos. This one's strictly for the DCFC completists.(CD)**-Paltrowitz**

aLUnARED "SLMZK!" *(Action Driver. POB 610. Toldeo. OH 43697).* Crappy Industrial. From this point on, I will begin each review with a classification so you will know into which category the music falls. That being said, this is wimpy, Industrial music; if I had a five year old cousin, he could probably make something better on his little Casio tone. No guitars. Little structure. Just a guy with an annoying voice yelling, with no change in inflection at all. They sound like they are trying to be Atari Teenage Riot. This might work in Germany. It does get interesting on "Disco Track For Personal Films" and "The Cut-Up." (CD)**-Grego**

Antimatter "Saviour" *(End. 556 S. Fair Oaks Ave# 101-111. Pasadena. CA 91105).* Antimatter is the brainchild of former Anathema member Duncan Patterson. The album didn't immediately strike me as anything. I mean, when you listen to Anathema, you either know you like them or you don't like them. With this, there was a lot more going on. This record is like a movie soundtrack. The eerie female vocals mix with despondent guitar sounds. The solo percussion sections also tend to drag the album into a darker place than one would expect. At times though, the album will change gears towards a more conventional song structure, and then Saviour reminds me of *Blackwater* era Opeth. Musically speaking, this is a well-crafted album. The vocals are good and the feel is 100% real and not manufactured. This is a Gothic soundscape because that is what it is; it isn't a band trying with all their might and money to make it such. Anathema has been doing their one brand of darkness for years, so it only makes sense that when one of their disciples goes on with his own thing, it will be real and moody.(CD)**-Myk**

Antiseen "Eat More Possum" *(TKO. 3126 Cary St. #303. Richmond. VA 23221).* This record's been re-released like four times, and fer good reason. Though not the best Antiseen has to offer, it's still their signature barbed-wire, all hell breaks loose, Punk Rock n' Roll, done Dixie-style. They even have a song about everyone's favorite wrestler, Cactus Jack. How could you go wrong? (CD)**-McClernon**

The Arrogant Sons Of Bitches "All The Little Ones Are Rotting" *(ASOBRock. 2363 Rockwood Avenue. Baldwin NY 11510).* *Apology EP* aside, this is the long-awaited and well-delivering follow up to *Pornocracy*. The overall sound may be more Emo and Hardcore-based than ASOB has been known for, yet the songs are more aesthetically-pleasing than ever. The re-recording of "Royale Fuck Deluxe" readies it to become a full-on bonafide hit, whereas "So Let's Go Nowhere" has got a chorus that you'll never forget. Yep, I used the word "aesthetically" in an *Under the Volcano* review... (CD)**-Paltrowitz**

As Tall As Lions "Blood And Aphorisms" *(www.astallaslions.com)* This is definitely a band to look out for. Some people might peg them as a "heavier Dashboard" and many others will toss around the "Emo" tag, but what's good is good. "And The Wick Burnt Black" and "Break Blossom" are two highly-recommended tracks by myself, fortunately showing that As Tall As Lions have enough depth to conquer ballads and non-ballads. (CD)**-Paltrowitz**

Avail "Front Porch Stories" *(Fat Wreck Chords. POB 193690. San Francisco. CA 94119-3690).* In the words of my friend Steve, "Well, it's Avail, it's amazing, and I expect nothing less." Fine melodic Hardcore, perfectly executed with a Dixieland flavor.(CD)**-McClernon**

Avail "Front Porch Stories" *(Fat Wreck Chords. POB 193690. San Francisco. CA 94119).* They're back. I mean **really** back. Last album was somewhat of a disappointment for me. While it **did** grow on me, *One Wrench* was the first Avail album I didn't instantly, unconditionally love. Not the case with *Front Porch*... The songs aren't as dark—at least musically —and there are a lot of sing alongs. The first two tracks of this disc really smack you in the face right from the start. Kids will be finger pointing and stage diving, just as it should be. The edge that was missing from the last album has been refound. This is also the first album since *4 AM* to not be recorded by long time engineer Mark Miley. Something like that always changes the sound of a record. In this case, it sounds like it returned them to a much older, more stable sound. It's all here. The sing alongs, the mellow parts, the near ballads, the screams, and the anger. Everything that endeared Avail to a generation of punk rockers is back in full swing. This is the album that could really break them through, and they deserve it.(CD)**-Myk**

Bad Astronaut "Houston: We Have A Drinking Problem" *(Honest Don's. POB 192027. San Francisco. CA 94119).* This is a pretty interesting sophomore effort. I didn't really like Bad Astronauts first release, and I don't really like this, but it's technically good. I guess this is like Joey Cape's (Lagwagon lead singer) sellout, Rock radio-friendly band. It's cool that Fat Mike finances that, but it's just weird, I guess. I can hear all these songs on the radio. I mean they've got John Popper of Blues Traveler on harmonica for crying out loud! In the press release it says fans of Radiohead, Grandaddy, and Elliot Smith will have a place in their hearts for Bad Astronaut. I think it's more like Bad Astronaut have a place in their hearts for the aforementioned bands. They sound nothing like those bands. Anyway if you're into radio-friendly rockness with the singer of Lagwagon voicing it, this is your bag.(CD)**-Chris Munity**

Bad Machine "Rip Your Heart" *(Dead Beat. POB 283. Los Angeles. CA 90078).* So this is what Rock n' Roll sounds like in Finland? Not bad at all, if not all that original. Definitely will get the girls shakin' their asses and the boys sporting shoulder length hair. Would fit in well on a bill with the Weaklings or Dragons.(CD)**-McClernon**

Behemoth "Buford" *(Diaphragm, POB 10388, Columbus, OH 43201).* Behemoth's brand of Rock n' Roll is fast and catchy. The vocals are slightly guttural but clear, and they mesh well with the music. Even though there are three guitarists, musically the sound is simple but well put together. The album is well organized, and the transition from song to song is smooth. Behemoth is nothing that hasn't been heard before but they aren't unoriginal, and are definitely worth a listen. The fast tempo songs are fun and catchy.(CD)**-Schall**

Brazil "Dasein" *(Fearless. 13772 Goldenwest St. #545. Westminster. CA 92683).* Brazil is an extremely impressive, melodic Emo band. They come across as sincere, and their music truly conveys their feelings. They certainly know how to use music as a form of expression. The

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addition of piano, viola, violin and cellos are a nice touch. This gives Brazil a very different and more full sound. The song "Canon" stands out most among the six songs, the vocals in particularly. They use speaking, yelling and melodic singing along with harmony on this track. It all comes together perfectly with the music, giving the song a very intense feeling. Brazil is certainly original and definitely stands out.(CD)**-Schall**

Blacklist "Times Are Changing" *(Dead Mic. POB 19537. Austin. TX 78760).* The cover is very deceiving. I thought this was going to be a Pennsylvania, kinda Straight Edge band, something in the line of Brother's Keeper. There's a black cover with white printed bullet holes and a silver logo, very Black Halos-ish. What you have is a Bruiser's type Oi/Streetpunk record. The music isn't spectacular, but the band is good enough. I really don't care for the vocalist though. To begin with, he is too high in the mix, so it distracts you from everything else. Secondly, he doesn't have a lot of distinct tones, the only emphasis is if he's screaming. It's more of a holler though, same tone, just louder. As a whole, the record just isn't very dynamic. After a song or two, you tend to lose interest because not too much happens here. It's the kind of record that you will listen to if it's on, it isn't so bad you feel compelled to take it off, you just probably wouldn't pull it out of a pile purposely either.(CD)**-Myk**

Bleeding Kansas/La Manta De Fhigria *(Arms Reach. 1220 W. Hood. Apt #1. Chicago IL 60660).* The first five seconds of Bleeding Kansas sound like Primus, and then it all becomes generic Hardcore with a Tim Armstrong-esque vocalist. I'm not oppressed enough for Bleeding Kansas to appeal to me. Same with La Manta De Fhigria, though both bands have great song titles.(CD)**-Paltrowitz**

Blood Red "Hostage" *(Initial. POB 17131. Louisville. KY 40217).* This album is a sum of its pieces. Featuring the vocalist of Silent Majority and the body of Inside, the music falls somewhere in the middle. It's not as "emo" as Inside was, although they would probably break it huge in this day and age, but far shy of the more ardent Silent Majority style Hardcore. Tommy's vocals are far more clean more often, pushing the limits of his singing style, but usually avoid the screaming he is better known for. Tom's guitar and Vincent's bass lines are a combination of their former entity and early '90's Indie Rock. There are elements of DC Hardcore such as Swiz and even a little Dag. Also prevalent are the bands that made Doghouse a household name a few years back like Split Lip. While I was a Silent Majority fan, I never really cared for Inside. That in mind, this album is a real advancement for both. There was a huge growth here musically and vocally. A lot of bands can't manage it and fade away without even a whisper. Some bands can see the future and move on to it comfortably. Blood Red has a bright future.(CD)**-Myk**

Bloodbath "Resurrection Through Carnage" *(Century Media. 2323 W. El Segundo Blvd.. Hawthorne. CA 90250).* Can you say "Black Metal"? Well Bloodbath can sure play it. Blood-curdling howls, metallic guitars and head pounding drums are the soundtrack to songs with titles like "So You Die," "Mass Strangulation," "Death Delirium," and "Bathe in Blood." I think that gives you a good idea of what Bloodbath are all about.(CD)-**McClernon**

Breaker Breaker "Out of Service" *(Martyr. POB 955. Harriman. NY 10926-0955).* As a marked improvement over the middling demo from this Bay Area Straight Edge unit, the final offering from the now defunct Breaker Breaker encompasses a six song proliferation of raw, emphatic youth crew-tinged spirit of '88 style Hardcore. A comparatively powerful display of riff slinging and shout along proclivities are documented here, and a distinct growth manifests itself in the relentless straight forward framework as well. In this way, the last gasp from this band showcases a marked development that is intrinsically impressive (documented especially on the final song here, the untitled "Sound Check #2," a walloping, massive affair), though the potential for further growth it hints at proves somewhat tragic, considering this outfit's untimely demise.(CD)**-Ramek**

The Cause "Human Condition" *(Ides Of March. POB 722. Wappinger Falls. NY 12590).* The Cause is a West Coast band that incorporates every aspect of what is considered today's Hardcore scene. There are Death Metal vocals, distorted screams ala Dillinger Escape Plan, crunchy guitars similar to the bands you would find on Ferret, Punk Rock drums, and even weird note-riffing mixed with power chords to sound artsy. It's all here, in one neat 15 minute package. The artwork is fantastic; it has that Hydra Head look to it. Actually the biggest problem here isn't the left to right field of songwriting, it's this fucking trend of everyone doing EPs that is bothersome. Just when you start getting into this, it's over. The old adage "leave them wanting more" doesn't apply because you're too busy feeling short changed. I can't wait for these guys to do a full-length to get a real feel, 'cause this is too much of a tease.(CD)**-Myk**

Christiansen "Forensics Brothers and Sisters!" *(Revelation. POB 5232. Huntington Beach. CA 92615).* First off, this would be more appropriate if it was released through Dischord. Chrisitiansen has that post Hardcore DC sound like Fugazi or Swiz (yeah, I know they weren't on Dischord). The bands features ex-members of National Acrobat, Enkindels, and By The Grace of God, making them one of the most seasoned new bands you will ever find. They remind me a lot of Silent Majority, but it is also abundantly clear that these guys are from the Kentucky area because they have so culminated the Initial records sound. This is a little more Emo/ Art Rock than I usually like, but with bands like the Strokes and Vines getting big, you may start to hear a lot from this band. Fans of Reunion Show will really dig this. (CD)**-Myk**

Cinerama "Torino" *(Manifesto. 740 N. La Brea Ave. 2nd Fl. Los Angeles. CA 90038-3339).* This group was formed by The Wedding Present's David Gedge. I liked their debut CD from a few years ago, and this doesn't disappoint. They recorded this one with Steve Albini, which might've given this record the dark, guitar-heavy sound that brings back memories of The Wedding Present. All in all, this record has good songwriting and will get you through a snowstorm or two when you're down in the dumps and lonely.(CD)**-Chris Munity**

Cocknoose "Badmen, Butchers, and Bleeders" *(TKO. 3126 Cary St. #303. Richmond. VA 23221).* This is the re-release of infamous Confederacy of Scum members Cocknoose's debut album. TKO was wise to release this cause it rules the trailer park. In the vein of Antiseen's Punk n' Roll with a tinge of Country, but maybe a little more melodic—though describing it as "melodic" is really a stretch. Put this on, drink your Rebel Yell whisky, and sing along to the GG Allin cover "I Wanna Fuck Myself," and all your worries will disappear.(CD)**-McClernon**

The Commoncold *(Action Driver. POB 610. Toldeo. OH 43697).* This is an instrumental record that defies definition as for style, but I'll try anyway. Don't thank me, I'm a giver. Let's see here, it's light, it's airy, it sounds improvisational, it ain't Jazz. It's relaxing, in the right frame of mind (or just the right level of exhaustion), it could be hypnotic. It's almost Swans-esque. That's **late** Swans. Slight hints of Emo here and there. Hope that's enough to go on. It's not bad. (CD)**-Grego**

The Cost "Chimera" *(Lookout. 3264 Adeline St.. Berkeley CA 94703).* At times this reminds me of the old Long Island band The Last Crime, partially because something reminds me of Kevin Egan in vox. At other times it reminds me of Shellac in a dynamic Rock sort of way. Either way this is a good record, and a change of musical pace for Lookout.(CD)**-Mr. Noiz**

The Cutthroats 9 *(Reptillan. 403 S. Broadway. Baltimore. MD 21231).* With a sound reminiscent of the Unsane, Cutthroats 9 actually features ex-Unsaner Chris on guitar and vocals, so if you like the Unsane, you will most likely like this. If you've never hear the Unsane, they were (and these guys are) a noisy Rock/Metal band, but this new band is a bit more bluesy.(CD)**-Mr.Noiz**

DOA "Win the Battle" *(Sudden Death. Moscrop. POB 43001. Burnaby. BC Canada. V5G 3HO).* DOA's 25th anniversary release. Thirteen tracks of Canadian Punk and Rock and Hardcore and Metal that is the perfect soundtrack to drinking beer and watching hockey. Great tracks like "I Am Canadian" and "The Beer Liberation Army" show all you little punks that after 25 years Mr. Joey Shithead hasn't lost a step. Okay, I'll admit I'm not familiar with DOA but this disc is enough for me to go track down their older shit and fuck, I think they're touring soon. I would have loved to see these guys on a split bill with Black Flag back in like '81. A ZZ Top cover ("La Grange), for those keeping count...(CD)-**Corporate Whore**

The Dagda *(Control. POB 6591. Dun Laoghaire CO Dublin. Ireland).* Crust-singed tumult hemorrhaging a spectrum of stylistic inclinations, from distinctive downtrodden His Hero Is Gone-esque feedback soaked tirades, to a host of comparatively intricate, echoing melodic interplay schemes is found on this towering force of a record. An especially proficient display of wonderfully channeled, gritty harmonic resonance intertwined into the sprawling deluge of sound herein adds a unique angle to the gloom-laced cacophony. This is dramatic and powerful Hardcore Punk at its most unmitigated and uninhibited, reeking of impassioned, wild tempo shifts, dark, whirlwind musicianship, and a loose, combustive feel throughout. Take heed.(CD)**-Ramek**

Dark Tranquility "Damage Done" *(Century Media. 2323 W. El Segundo Blvd. Hawthorne. CA 90250).* What is there to say about Dark Tranquility? They are pioneers in the Gothenburg movement? Yes, we know. That they are one of the most technically proficient bands in the world? Yes. They have seven of the most perfect releases any band could consider a discography? Yes. Fact is, Dark Tranquility has never recorded a bad song. They are pure genius, and if there is a song you don't like it is because you don't understand their idea of experimentation. They have managed to keep heavy vocals. They have managed to work in clean vocals. There are keyboards and mellow guitar riffs. There are blazing, destructive, kick-you-in-the-teeth mosh parts. There are drum sections that sound like a Neal Peart drum seminar and the guitars sound like an Iron Maiden song writing session on hyper speed. The band can literally do anything. *Damage Done* has managed to work in all these things when their contemporaries are losing touch. This album very much reminds me of In Flames's *Whoracle* in the song structures and the direction, but that is about as commercial as they get. While the songs are understandable, not as raw and pure Death Metal as on *Skydancer*, the band has managed to keep the edge that will always keep them under the MTV radar. The recording is amazing, and Mikael's vocal capability amazes me to this day. Here is a must own album for 2002. While you're at it, get the rest of the catalog, especially the recently released first album with the EP bonus tracks.(CD)**-Myk**

David Singer and The Sweet Science "Civil Wars" *(Deep Elm, POB 36939. Charlotte. NC 28236-69390).* When I first put this on I was thinking, "What is this crap?" Well, then I forgot it was playing and next thing I knew I really started liking it. Some of the songs at the beginning of the disc did absolutely nothing for me, but towards the end of the album— and especially the last tune, "I'll See You On the Moon" are just absolutely fan-fucking-tastic. With a sound similar to a mellow Jets To Brazil, David Singer has a lot to offer.(CD)**-Mr. Noiz**

Dead To Fall "Everything I Touch Falls to Pieces" *(Victory. 346 North Justine. Suite 504. Chicago. IL 60607).* This is where I draw the line. This band's press sheet uses the term Hardcore, but then goes on to site At The Gates, Six Feet Under, Entombed and Carcass as influences. Anyone see a problem? Yeah, well there is. This band makes Earth Crisis look like Farside in the realm of heavy. I'm not saying **good**, just saying heavy. There is about as much

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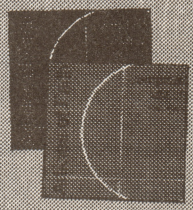

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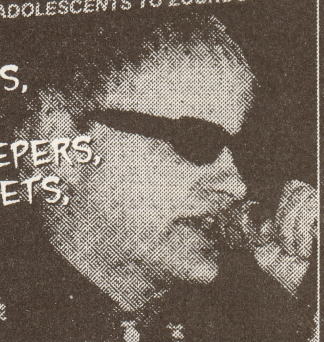

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Punk on this album as in my mom's Barbara Streisand collection. I love Darkest Hour. When those guys hit the scene, I was like "Wow, an American band that sounds like they are from Gothenburg! Fuck yeah!" Now here is the second go round. Yeah, they have the guitar riffing style. Yes, the vocals are Tomas-like, as well as having bits of Floridian Death Metal influences. But like the old chicken commercials said "parts is parts." I wasn't floored by anything here. It is okay to listen to, I didn't hate it. It just had next to no impact on my life. Can someone give me one reason why I would pick this up over, say, the new Darkane or the new Crown? No. This band is just another ripple in the ever growing sea of mediocre clones. They look similar. They sound similar, but when you try to surf them they just don't support the weight. If you want Sweden, buy a Swedish band, not some band from Chicago who uses Metal because Kiss It Goodbye made it fashionable.(CD)**-Myk**

Death Cab For Cutie "You Can Play These Songs With Chords" *(Barsuk. POB 22546. Seattle WA 98122)* . Eighteen tracks; Chris Walla and Ben Gibbard's eight-song DCFC cassette from 1997 is combined with 10 outtakes, covers and vinyl-only selections. A bit lacking in flow, although it's interesting to hear how the band began as a studio entity. The cover of The Smiths's "This Charming Man" is mix-tape worthy.(CD)**-Paltrowitz**

Defiance "Out of the Ashes" *(Punk Core. POB 916. Middle Island. NY 11953)*. Of the trio of Punk Core CD's I got this issue, this is my least favorite. While the other two were fast, aggressive, and pissed off, this one is just a bit slower. The vocalist doesn't have a great fuck-the-world scream like the dudes from A Global Threat and The Unseen, and the overall sound just isn't as abrasive. Don't get me wrong, it's some pretty good crusty, mohawk inspiring Punk but nothing to burn down a courthouse to. Great artwork, though.(CD)**-Corporate Whore**

Demons "Stockholm Stomp" *(Gearhead. POB 421219. San Francisco. CA 94142)*. The Demons Rock n' Roll like a second coming of the Hellacopters (which ain't bad considering how mammothly kick ass the latter band is), and in a few years time could give them a run for their money. Eleven songs total that'll have you revving up your T-Bird, smoking Winstons, and wiping the grease from your brow. (CD)**-McClernon**

The Dillinger Escape Plan with Mike Patton "Irony Is A Dead Scene" *(Epitaph. 2798 Sunset Blvd. Los Angeles. CA 90026)*. Wow, this is a phenomenal record; unfortunately the downfall is that it's only 18 minutes. Dillinger Escape Plan play a complicated Hardcore/Metal hybrid, and with the help of Mike Patton (mostly known for Faith No More as well as being in a slew of projects of late that have had a tremendous range of styles) this EP a tough listen. But, if you like heavy music, this should be right up your alley.(CD)**-Mr. Noiz**

Division of Laura Lee "Blackcity" *(Epitaph. 2798 Sunset Blvd. Los Angeles. CA 90026)*. Well, I hate to rain on everyone's parade, but the Strokes suck dick. They have one song that really isn't that interesting and has been done by several different and much more talented bands over the last 20 years. This in mind, all of these Johnny-Come-Latelys that sound like a washed out version of MC5 meets the Strokes are pretty abysmal. Retro isn't necessarily good and just because a band is from Sweden doesn't mean they deserve an automatic record contract. Division of Laura Lee just isn't that impressive; they are passable. The record isn't bad, there just isn't one outstanding interesting piece of music. It sounds like the proverbial "throw it against the wall and see what sticks". Just how many times do we need another Strokes, White Stripes, Hives, insert band here, before we realize that they are all just standard bands? (Actually I like the Hives, but they were a better Hardcore band). Twelve bands of ho hum "sounds just like..." stuff. (CD)**-Myk**

The Donnas "Spend The Night" *(Atlantic - goin' major)*. This sounds exactly like every other Donnas album, only the sound quality is 400% better. Donna R. is still a guitar goddess and all the songs are still about drinking, smoking and knocking boots. But maybe the gimmick has worn a bit thin?(CD)**-Paltrowitz**

The Dying Light "Survival Guide To The Apocalypse" *(Hypercube. 522 Midland Ave. Staten Island. NY 10306)*. This band features former members of Hemlock, Ceremonium, and I believe Human Remains. This band is to German Thrash what Warhammer is to Hellhammer. Elements of Slayer, Kreator, Destruction, Sodom and Coroner all come to mind when listening to this album. The bass is a little low in the mix, but the Coroner-styled guitar riffs and the constant blast beats are abundantly clear. The vocals are an amalgam of all the elements that aforementioned vocalists brought to the table, with screams like Schmier on "Mad Butcher" or at one point a scream that would give Tom Araya palpitations. For the majority of the time Lino's vocals mostly remind me of Sodom, especially during the *Obsessed By Cruelty* era. All in all, for a self-produced first full-length, this is a masterpiece of black offerings that only promises the best is yet to come.(CD)**-Myk**

Ed Gein *(Hex. 201 Maple Lane. N. Syyracuse. NY 13212)*. This CD is an EP and it is pretty explosive. It is Metalcore in the realm of Zao meets later Today Is the Day. Blast beats abound, although they need a touch of help on their timing. The vocals are very Zao meets Coalesce and the guitars are TITD. A lot of bands coming out like this remind me at times of CR or early Dillinger Escape Plan, get in/ get out Hardcore in the realm of many early '90's ABC No Rio type bands. Fans of Charles Bronson, take notice. (CD)**-Myk**

Exelar *(324 Wall St #5 Kingston. NY)*. When ex members of Splurge and I Robot get together to form a band it seems almost impossible to fuck anything up. And that's what I love about this demo! Exelar tears through nine songs of blistering noisy Hardcore that reminds of Scapgrace and The Last Crime. It also helps that there are some very smart politically-themed lyrics. You see, when smart people start Hardcore bands the potential is unbelievable. A breath of fresh air in a genre that desperately needs it.(CD)**-Andriani**

The Fabulous Bud E. Luv "Diary of A Loungeman" (*Oglio. 23779 Madison St. Torrence. CA 90505*). I wonder how many offices Mr. Luv got kicked out of trying to pitch this piece of shit. Imagine a middle aged guy in a cheap blue polyester suit...Bud E. Luv: "Picture this, okay, it's a record of Black Sabbath and Ozzy covers, done in Lounge style! HAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHA!!!"Record Exec Guy: "That's funny. Not funny ha ha, just funny. Now get the hell out." Miraculously, this disc got made. Don't you have enough money, Sharon?(CD)**-Grego**

The First Step "Open Hearts and Clear Minds" *(Livewire. POB 007. Mendham. NJ 07945)*. Among the host of stalwart outfits keeping the youth crew spirit alive, North Carolina's The First Step stand tall as one of the most unequivocally powerful and technically sound harbingers of straight edge pandemonium. On the heels of an extremely promising demo, the band has displayed an ability to expand upon the musical parameters around which their sound has been based on their debut EP entitled *Open Hearts and Clear Minds*. The EP—featuring an especially elaborate and overtly tight string of builds, breaks, and methodically timed shout-alongs— prompts inevitable comparisons to the out and out unmitigated fury of Chain of Strength, and the seething melody of classic Unit Pride and Uniform Choice material. Clean, stylistically proficient bursts of layered power ring through from the opening call to arms that is "Something Inside." to the closing, anthemic "The First Step," and a surprisingly refreshing take on a time honored structure and feel is thus accomplished with vitality and energetic drive. Also included on the CD version of this EP is the band's 2001 demo, and a well-preserved live set from CBGB. Those craving spirited Straight Edge Hardcore that is forceful and progressive certainly need look no further.(CD)**-Ramek**

Flaming Lips "Yoshimi Battles the Pink Robots" *(Warner Bros.. 3300 Warner Blvd. Burbank. CA 91505)* . For the last few years, some of the best music and conceptual ideas regarding how we perceive music have been birthed by The Flaming Lips. After the marvelous *The Soft Bulletin* it seemed almost impossible to even come close to surpassing the artistic accomplishments made by that album. While their latest, *Yoshimi Battles the Pink Robots*, is not better in terms of songwriting than its predecessor as far as a liberating recording experience for a band it seems to have won by a mile. On this latest release the trio experiments with just about everything including the kitchen sink. The songs "Fight Test" and the single "Do You Realize" are truly uplifting anthems that raise the spirits of listeners. One of the year's best releases, as was expected. (CD)**-Andriani**

The Flaming Sideburns "Save Rock 'N' Roll" (*Jetset. 67 Vestry St.. New York. NY 10013*). This is a Swedish Rock band that likes to wear tight T-shirts, and jean jackets with MC5 patches sewn onto them. They also have very hip haircuts. They've got tattoos so they can be "the Hives," only a little tougher. They also got their names from the "Fat Possum Records" back catalogue. They're alright. It would be cool if they came on stage to open up for a better band, but I wouldn't pay to see them, or to hear this record. Here, you can have mine, just write to me care of Under the Volcano. (CD)**-Grego**

The Flipsides "Clever One" *(Pink & Black. POB 190516. San Francisco. CA 94119)*. Catchy female fronted Rock n' Roll. It's a simple, long forgotten formula. The vocalist has to be able to actually sing or it doesn't work. I don't mean those squealing hogs at the front of a stage hoping to scream into an outstretched mic. I mean sing, like the Donnas or Lita Ford or Aretha Franklin, pick your poison. The Flipsides's 12 tracks just kick it out. It isn't Alanis, as Sabrina's voice is far too good for that. This is what should be called punk while all those crappy papers are all pointing to Avril Lavigne. This is what it's all about, the kind of band you might have caught at CBGB during the Blondie era. It's just good pre-punk style Rock that is easily enjoyed with bar chords and bouncy drum beats. Refreshing. (CD)**-Myk**

Foreign Legion "What Goes Around Comes Around" *(DSS. POB 739. 4021 Linz. Austria)*. This is paint by numbers Oi. They have the look, the sound, the lyrics (songs about drinking, working, fighting)... now, if they only had some fucking originality and energy.(CD)**-McClernon**

Fornicator *(Moribund. POB 1983. Port Townsend. WA 98368)*. This is just terrible. There is gore metal, there is porn metal, you even have the Meatshits which is a porn metal band that at least rates as average. The artwork on this is terrible, and one of the pieces is by Mike Diana (despite his cult status and stance against the courts, his art is still garbage). The lyrics are beyond ridiculous. They aren't clever. They are barely English for that matter. The music is like High School metal. A bunch of fifteen year olds who just got their first Deicide album, trying to be extreme. The vocalist, well, I'm not sure he even heard the music when he recorded. They're all over the place and there is zero melody. They don't follow the music at all. Just bad. (CD)**-Myk**

GBH "Ha Ha" *(Go Kart. POB 20. Prince Street Station. New York. NY 10012)*. Wow, a new GBH release! This was something I never thought I'd see. With all the bands of yesteryear putting out new records, I'm always a little suspicious, but this record is actually pretty fucking good. Does it compare to the early GBH stuff? Not exactly, but it's still a quality Punk Rock record, with some great tunes like "Crush 'Em," "I Want to Believe," and "Belgrade." And Colin's voice sounds awesome as well.(CD)**-McClernon**

The Gee Strings "Arrest Me" *(Dead Beat. POB 283. Los Angeles. CA 90078)*. Great band name, not to mention I wouldn't mind seeing the singer wearing one as well. Very cool female-

the Donnas

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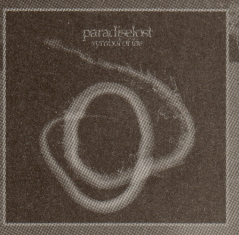

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fronted Rock n' Roll that could incite more than its fair share of bottle-breakin', body-flyin' bar brawls. "Royal Flesh" is so tremendously tough that I can barely contain my excitement just sitting here. Dead Beat consistently puts out energy-fueled Rock that does not miss. For fans of Texas Terri or the unbeatable Loli and the Chones. (CD)-**McClernon**

Glasseater *(Fearless. 13772 Goldenwest St. 545. Westminster. CA 92683).* This is Glasseater's third CD. Their lead singer left, and now the drummer does all the lead vocals. I loved their previous CD and their debut was good, but this new one is just missing something. There's not enough contrast from catchy sing song to Hardcore screaming. The drummer's singing voice is not as good as the old singer's. This was a huge disappointment. Hopefully, Glasseater will come to their senses and get the old dude back. Wah! (CD)-**Chris Munity**

Gordan Gano "Hitting The Ground" *(Instinct. 75 Leonard Street. New York NY 10013).* Originally supposed to be a movie's soundtrack, the Violent Femmes frontman's album definitely sounds like a compilation. But an interesting one. Although Gordon sings lead on a few tracks, his songs are performed by PJ Harvey, Mary Lou Lord, John Cale, Lou Reed, Linda Perry, Frank Black, They Might Be Giants, Martha Wainwright and Cynthia Gayneau. C-R-E-D.(CD)-**Paltrowitz**

Guttermouth "Gusto" *(Epitaph. 2798 Sunset Blvd. Los Angeles. CA 90026).* Sort of happy, funny, Pop Punk. It's kind of boring and predictable in the beginning of the album, but it picks up towards the middle of the album with some less standard Pop Punk tunes.(CD)-**Mr. Noiz**

Hammerfall "Crimson Thunder" *(Nuclear Blast. 2323 W. El Segundo Blvd. Hawthorne. CA 90250).* So I'm a sucker. For whatever reason, I love this band. As a rule, I hate all of this Power Metal revival and the flowery shit that these bands have become, but Hammerfall has held a soft spot from minute one. *Crimson Thunder* is different though. It's **heavy**. It could be the band's heaviest effort ever. It has all the makings of *Glory to the Brave* with its anthemic lyrics and Joacim's clear and present vocals. But the guitar sound is like Priest's *Painkiller* being compared to *Turbo*. There is a crunch and a mean streak in the sound that was not there before. Even the gang vocals are heavier and more militant. While I admit that the photos of the band are overly hokey (even for Hammerfall), they are trying to portray the warrior feeling of the album. The artwork even has a darker, warlike quality to it. It almost is more a Manowar cover than a Hammerfall cover, but after that opera track on the last Manowar album, perhaps the bands are switching places. *Renegade* was a real step down for this band that had three amazing (including their first single) tracks, but *Crimson Thunder* has the band back in form. As a bonus, the record features a cover of "Detroit Rock City" in addition to the cover of "Angel of Mercy" by Chastain that appears on all the versions worldwide. With Hammerfall on tour opening for Dio, it really is time for the Templars of Metal to rule the land.(CD)-**Myk**

The Hextalls "Call It a Career" *(Shredder. POB 2271. San Rafael. CA 94912).* I admit it, I gave this disc a little extra attention because of the band name and the picture of the Starting Line Up figure on the cover. I wasn't a Ron Hextall fan, although I did cheer him when he was an Islander. But that really is only precursory with the band. Punk and hockey is an automatic draw for me, go figure. The album starts off with Hextall's retirement speech and then jumps into 13 tracks of snotty but silly Punk Rock. It brings to mind the raw early stages of NOFX, the Riverdales and also the Queers. The band does a cover of a Chixdiggit song, which is appropriate since these guys are Canadian as well. There is also an *Army of Darkness* sample that I give them props for, in addition to one of those annoying bonus tracks that appears like 15 minutes after the last song. All in all a very fun record, especially "(Get Off the) Boobs (You're Stupid)," a song about babies getting more breast than young adults. All that is needed here is a love for fun Punk and a good sense of humor. It's also good to see Shredder back after several years. (CD)-**Myk**

High Beams "Hallucination" *(Dead Beat. POB 283. Los Angeles. CA 90078.)* Featuring ex-members of Garage Rock luminaries The Mullens, the High Beams left me a little flat. Garage Rock n' Roll that lacks the one, two punch that every good Rock band needs to get the adrenaline flowing. The songs have some decent hooks here and there, but just a little too laid back for my tastes.(CD)-**McClernon**

High Beams "Hallucination" *(Dead Beat. POB 283. Los Angeles. CA 90078).* High Beams is a three-piece Punk band that plays fast, catchy Punk. Their style leans towards straight up Rock n' Roll, but has an edge. There's nothing fancy about their sound; it is simple and concise. The album is fun to listen to and easy to get into. Every song on the album is consistent in quality. No song stands out as particularly spectacular or awful; it is just a good album over all. The music is upbeat, and High Beams is one of those bands that puts you in a good mood.(CD)-**Schall**

The High Score "Sexy Losers" *(Lynn Point. 143 Judith Drive. Knoxville TN 37920)* Think Replacements, think edgy '80's college-Rock. However, there's a whole lot of humor to the retro-mentality, and a lot of great drink-oriented tunes. "Blown-Out Radio" makes for a good start, although who couldn't love a song entitled "Mohawks And Birkenstocks?" Or "Songs To Break Up to '95?" And any group that name-checks "PBR" in a song is a damn fine group indeed.(CD)-**Paltrowitz**

Hire Fsukan "Invasive/Exotic" *(G7 Welcoming Committee. POB 27006 C-360 Main St., Winnipeg MB R3C 4T3. Canada).* Dark, brooding, and laced with wisps of fractured yet intricate melody, Canada's Hire Fsukan provide a multi-faceted scheme of grime-encased hardcore that rips and inspires in seven concise blasts. Hammering tonal jaunts, bleeding a smattering of bludgeoning riffs and muddied, trouncing percussion leads the way, proving a foreboding musical backdrop for the tales of profound discontent herein (not to mention a stellar and inimitable closing cover of Metallica's "Creeping Death"). Hints of a distinctive *Great American Steak Religion*-era sound (Union of Uranus, One Eyed God Prophecy) can be found within this hefty framework of dark, captivating musicianship, although the frenetic, pulsing harmonic aura that is the staple of this opus proves wholly unique to this outfit. A remarkable effort.(CD)-**Ramek**

Hockey Night "Rad Zapping" *(Bowling Green Station. POB 343. New York. NY 10274-0343).* WOW. This CD is original, and really weird. A LOT of synthesizer is used in their songs. They also have a ton of extra-added sounds that have no damn reason to even be in music at all. They actually have some catchy beats that I got into a lot. Some of their songs are really slow and good and then others you're just like, "What is going on?" If you like bands that are totally out of the ordinary then you should pick up this CD.(CD)-**Mega Mike**

Hopesfall "Satellite Years" *(Trustkill. 23 Farm Edge Lane., Tinton Falls. NJ 07724).* Though stellar production, and an admittedly impressive array of often beautifully arranged angular harmonic riff layers and a strong production of dripping melodic hooks dot the musical soundscape elicited on the debut from Hopesfall, a dry vocal scheme featuring a tired and unforgivable progression of College Rock croons, moans, and whines melds with a wholly typical proliferation of "menacing" guttural growls and yowls to render this endeavor wholly uninteresting and stale. There are a good many bands that have attempted this style before (and with a much rawer, more impassioned display of melodic metallic prowess), and there will undoubtedly be many more who follow in this band's unremarkable footsteps, but one can only hope that the end to this trend is in sight.(CD)-**Ramek**

Hot Snakes "Suicide Invoice" *(Swami.* POB 620428 San Diego, CA 92162*).* Two members of Hot Snakes were in Drive Like Jehu, one of my favorite bands, so naturally I like this. Hot Snakes's second album isn't much of a departure from their first release, albeit different from Drive Like Jehu. Both bands are/were noisy, but Hot Snakes are less frantic. Guitar players should like this, as John Reis uses a lot more chord voicing in this band then in Rocket From the Crypt.(CD)-**Mr. Noiz**

Hot Hot Heat *(OHEV. POB 772121. Coral Springs FL 33077).* Word is that these folks just signed to the majors. Either way, I don't get it. To my ears it's Post-Punk Hardcore, but there's no guitar. Keyboards instead. No thanks. End.(CD)-**Paltrowitz**

Howard Zinn "Artists in a Time of War" *(AK Press. 674-A. 23rd St.. Oakland. CA 94612-1163).* Howard Zinn, author of *A People's History of the United States*, delivers a spoken word at the Massachusetts College of Art post September 11th. The only problem is, during the near hour long speech, he doesn't really say anything. He reiterates what some famous writers—Langston Hughes and Mark Twain to name a few—have said about war, but offers almost no insight of his own. He states that artists must transcend their role of artists to speak out against war, but he doesn't get much further into it than that. He offers no questions and offers no educated answers. At time he sounds like Christopher Walken coming off a bad hit of acid. Disappointing.(CD)-**Corporate Whore**

I Am Spoonbender "Shown Actual Size" *(Gold Standard Laboratories. POB 178262, San Diego. CA 92177).* This is some really good, original shit, synth-heavy, digital-analog dance mayhem. If you dig The Faint, this will be your new favorite band. The female vocals are great, and musically this is all over the place. Check it out. (CD)-**Chris Munity**

Iced Earth "Tribute To The Gods" *(Century Media. 2323 W. El Segundo Blvd. Hawthorne. CA 90250).* I always like to see bands give props to the people that made them what they are. Iced Earth does just that with this eleven track tribute to the Metal gods. Here they put aside their egos and their bullshit and kick out the songs that sent them on their way. You may not like all the versions you find here, but there is no denying that the track listing is superb. Iron Maiden, AC/DC, Black Sabbath, Judas Priest, Alice Cooper, BOC, and KISS are all represented in near duplicate versions of the originals. To be honest, the only thing that is different between these songs and the originals are the occasional guitar solo and the vocals. Actually, Matthew's vocals absolutely destroy the Iron Maiden songs, but are very well suited to the Kiss songs. "Dead Babies" is an interesting Alice Cooper cut, considering the more mainstream tracks they could have picked and the inclusion of BOC is very bold considering many people don't think of them as Metal. As a whole this is a nice effort and one I have listened to several times, despite the Maiden issues. Not an essential piece, but a lot of fun to listen to.(CD)-**Myk**

Ikara Colt "Chat and Business" *(Fantastic/Epitaph. 2798 Sunset Blvd. Los Angeles. CA 90026).* The Ikara Colt play that early '90's turtleneck Art Rock that Mr. Noiz is so fond of. Elements of punk, early AmRep stuff and the earliest hints of Sub Pop. Lo-fi guitars with a lot of twangy notes, that sound fuzzy rather than distorted. The vocalist sounds like he could have fronted a British New Wave band in the early '80s, and much of the song structures sound like they could have found a home on Mute in the late '80s. I was never really much of an art rocker, but this does remind me of bands like Pitchblende, Bratmobile (at times) and much of the early Kill Rock Stars and K Records stuff. I even read a review of their first album that compared them to Gaunt (who I never listened to). At least it is more interesting than the current batch of retro Rock. (CD)-**Myk**

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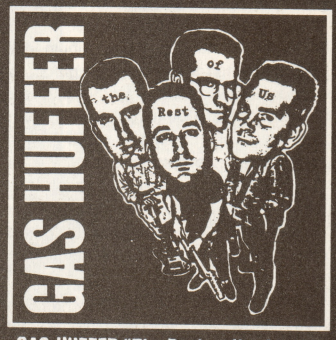

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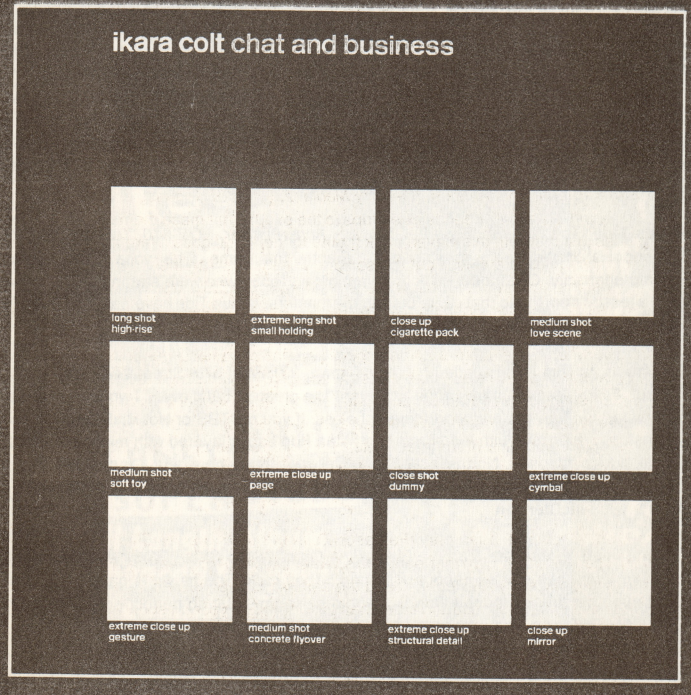

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Infamy "The Blood Shall Flow" *(WWIII. POB 4517. Downey. CA 90241).* This release is actually a double reissue. The album came out overseas in 1997 and is represented with all nine tracks. In addition, the five tracks from Infamy's 1995 *Count the Dead* demo are remastered as bonus tracks. Infamy plays the kind of music one would expect from Earache or Relapse in the early days. There are Morbid Angel style blast beats, vocals that are as heavy as they can be before they turn into mud, and the speed of the guitar riffs is mind boggling! This is Grind/Death the way it is supposed to be played, vicious and fast with no compromises, and a recording that is absolutely top notch. Infamy is right up top of the Grind world with bands like Regurgitate and Blood Duster. Absolutely one of the best records to come out of WWIII yet!(CD)**-Myk**

Insense *(This Dark Reign. POB 30666. Long Beach. CA 90853).* Insense sound like Pantera, only not as good. And they're all from Oslo, Norway. There is potential here, but pass this one by.(CD)**-Grego**

Internecine "The Book of Lambs" *(Hammerheart US. POB 29459. Philadelphia. PA 19106).* Internecine is the new project from Hate Eternal member Jared Anderson, who I also believe at one time played with Morbid Angel. The album is produced by fellow Morbid member, Eric Rutan. What you have here is an album that is closer to Black Metal than Anderson's other ventures. Anderson does the vocals, guitars, and bass on this recording, with occasional guest people playing solos. The only other person on this of note is Tony Laureno, who plays most of the drum tracks. This is Anderson's time to shine as you really get to hear his masterful guitar riffing. Tons and tons of notes fire through each song, very seldom breaking for the status quo Death Metal power chords; it's like Joe Satriani doing Black Metal. Jared's vocals are superb as well, covering both ends of the spectrum from screams to growls. The bass is actually the unsung work on this album. The notes are played with a Les Claypool accuracy. As good as Hate Eternal's new album is, Internecine may raise some points of contention as to who the most talented member of that band is. (CD)**-Myk**

J Church "Palestine" *(Honey Bear. 1730 E. Oltorf #135 Austin. TX 78741).* This record is full of infectious melodies and an Emo/Pop-Punk blend that clearly explains the CD's fun, yet mellow songs. I honestly feel that this is a great piece of art; every song seems to tell a story and takes the listener through the thoughts of Lance Hahn. This record is a benefit record for Hahn since he tragically lost everything he owned in a fire that destroyed all twelve units. (including his) of his apartment complex. To make matters worse, his heart condition went through the roof primarily because of all the stress he dealt with because of the fire. This clearly showed in his later work. After the ordeal Hahn took his project, J Church, and turned it into an emotional outlet, writing about his heart medication and dying. You'd think that Hahn's hospitalization would seal the fate of his original material... until now. *Palestine* contains those 14 tracks. Emo creeps, enjoy! (CD)**-Manic**

James *"Getting Away With It...Live" (Sanctuary. 1976 East High St. Pottstown. PA 19464).* Everybody remembers James for their hit "Laid," a great song indeed, but unfortunately their only US hit. Apparently that wasn't the case in the UK and here's a posthumous two CD live set of their better material. Unfortunately "God Only Knows" isn't a Beach Boys cover, but this is a release that would convert some WLIR listeners into diehards.(Double CD)**-Paltrowitz**

Jim Testa "Songs My Father Never Sang" *(Jersey Beat Music. 418 Gregory Ave. Weehawken NJ 07086).* Jim Testa of the legendary *Jersey Beat* fanzine has finally put out an EP and, believe it or not, it's quite listenable. The five songs primarily cover Jim's amusing teenhood, years of show-going and his obsession with bad sci-fi—very witty and entertaining, but would you really expect any differently?(CD)**-Paltrowitz**

King's Evil "Deletion Of Humanoize" *(Crash Music, 4025 E. Chandler Blvd. Suite 70B-3. Phoenix. AZ 85048).* Absolutely harrowing Thrash from Japan, with an emphasis on mid-80s style Kerry King-esque manic fret-shredding, incensed riff shifts, and a brute, fast-paced vocal delivery. Cryptic, foreboding hymns spewed in broken English surface amid the chaotic fray. Unique, and often complex warp-speed licks expand and spiral in the midst of the blast-beat driven melee, offering unique emphasis to a classic metallic approach. With the advent of today's unfortunate tech-metal overkill, where far too many bands seem willing to succumb to slick Death Metal stylistic overkill, or the oft-imitated melody tinged Emo-Metal doldrums, it is quite refreshing to hear a band that undauntedly employs the most furious fundamentals of a style, without diluting the sound or approach therein with any sort of tonal gloss. This is pure, furious Hessian psychosis at its best.(CD)**-Ramek**

Knives Out "Heartburn" *(Deathwish. 432 Morris Ave. Providence. RI. 02905).* The band's press sheet says they are fans of the Flyers... well, I'll try and forgive them for that. Knives Out features former members of American Nightmare, Boy Sets Fire, and Christ, amongst others. The vocalist reminds me of Tim from Avail with laryngitis. I know that's weird, but I've heard Tim sing with a sore throat, and this is what it reminds me of. The guitars have a great sound, sort of Supertouch meets Burn. Either of those are good in my book. The snare has an amazing sound on this recording. The drummer plays with a real groove, and changes the tone of what the guitarists are playing; it's a cool relationship. Knives Out isn't as heavy as the bands that the members come from, but they have put together some really good elements from each. This is one of the better debut records I have heard in some time.(CD)**-Myk**

Locked In A Vacancy "Ethos" *(Purity. 332 Bleeker St #F-32. New York. NY 10019). Ethos* is the band's second release. Both have been put out by the Purity label. Locked In A Vacancy is like a cross between Hatebreed, Candiria, 18 Visions, and Slayer. There are gaggles of the ever popular mathematical guitar progressions mixed with vocals that range from Tom Araya, to Jamey Hatebreed, to any number of squatter bands one would see at ABC No Rio. The drummer marches to his own...err...drummer..playing blast meets mixed with mathematical stops and even traditional fills you might hear on a Nickleback record. All of the songs on this album have a myriad of things going on simultaneously. There's never a dull moment, and you will never mistake this for your average Lower East Side Hardcore album. A far cry from the era of Agnostic Front and the Crumbsuckers.(CD)**-Myk**

Logh "Every Time A Bell Rings An Angel Gets His Wings" *(Deep Elm. POB 36939. Charlotte. NC 28236-69390).* Logh combine atmospheric mellowness with Indie Rock and a poetry reading. At times Logh remind me of REX. This is a pretty good album, but takes a while to grow into.(CD)**-Mr. Noiz**

The Maginot Line "Paris Burning" *(Ambiguous City! POB 31560. Baltimore. MD 21207).* Hailing from Baltimore and the District of Columbia, The Maginot Line successfully blends both Punk and Indie Rock through their raw rhythms and fierce guitars. *Paris Burning*, is the debut full-length from the Line, and is one hell of an album. This quartet is focused on delivering hard-hitting—as well as intelligent and energetic—Rock songs. Every track on this record, from "Fuck Yeah" to "Working Hard To Make A Bad Life Worse" clearly depicts a band capable of both melody and musical twists. This ultimately sets the Maginot Line apart from any other band. (CD)**-Manic**

Manda and the Marbles "More Seduction" *(Go Kart, POB 20, Prince Street Station, New York. NY 10012)* Right here and now I'm declaring my love for Manda! Besides being beautiful, she has a voice that would put the angels in Heaven to shame. If you combined the sugary-sweet pop hooks of the Go-Go's, the speed and energy of The Ramones, and the soundtrack to any given 1980's John Hughes flick, you would more or less have Manda and the Marbles. You could call it Pop Punk, but it would be a huge injustice because no Pop Punk band has created humongous hooks like this in many moons. I can't stop listening to this and I find myself still singing along to their tunes hours after I force myself to turn it off. Put this on and you'll be asking yourself, Gwen Stefani who?" Essential.(CD)**-McClernon**

Mclusky "Mclusky Do Dallas" *(Beggars Banquet/Too Pure. 580 Broadway. Suite 1004. New York NY 10012).* As amazing as they're said to be? No, but "Clique Application Form" has become one of my favorite songs ever. "How can he like Mclusky yet not Hot Hot Heat?" Simple. Mclusky is British with Johnny Rotten: Mach Two on vocals and a more At The Drive-In-esque sound. In additional, the attitude is believable, and the lyrics are satirical like no other band's (CD)**-Paltrowitz**

Meatshits "Violence Against Feminist C*nts" *(Moribund. POB 1983. Port Townsend. WA 98368).* This album was originally recorded in 1996 but has been remastered and repackaged. This is not really my thing, pretty average Death Metal. The guitars are mostly straight power chords with not a lot of variation. The drums are your standard blast beats and fills. The vocals are throaty, but just slightly off time, almost a poor man's version of Morbid Angel in the early years. The subject matter is just a little much. Have I ever watched a Japanese bondage film? Yeah. Have I ever listen to the Mentors or GG Allin? Sure. But I don't feel compelled to glorify them or try to actually out do them. Songs about rape, sticking a knife between a girls legs and forced blow jobs gets a little tired on a disc that has 25 tracks. Not to mention the band had two albums re-released on the same day, that's just total overkill. I'm not offended by them—I've actually listen to the disc a couple of times—I don't care that they do it. Better to write records than really do this stuff, but there are too many bands in the world to settle for an average band like Meatshits, especially if the only thing they have going for them is the shock value.(CD)**-Myk**

Minus Tide "The Rock Autopsy has Begun" (*Action Driver. POB 610, Toledo. OH 43697).* Generic Hardcore. Every song sounds exactly the same. The vocals are screamed incomprehensibly. One would think that youngsters today who were starting up bands would take a lesson from those that came before, the masters. Minus Tide have not done that. There is nothing remotely interesting about this record. (CD)**-Grego**

Northstar "Is This Thing Loaded?" *(Triple Crown, 331 West 57th Street #472, New York, NY 10019).* Taking Back Sunday called Northstar "the greatest band ever." I wouldn't necessarily go that far, but they are pretty great nonetheless. If you dig TBS or Hot Rod Circuit, then you will instantly fall in love with Alabama's Northstar. Pop hooks layered with minor chords galore and a punky intensity, Northstar really deliver the goods here and I guarantee that their broken-hearted anthems will find a way into the CD players of thousands of faithful music lovers. (CD)**-McClernon**

Norma Jean "Bless the Martyr and Kiss the Child" *(Solid State, POB 12698. Seattle, WA 98111).* What can you say about this band? They rock! The music is captivating and just keeps you wanting more, so heavy but at the same time just so perfectly blended together. This CD is also very well-recorded and the vocals are great. There is a lot of screaming, but at some times the vocalist breaks into a really good singing voice as the others scream behind him. If you are a fan of Hardcore then you should check this band out. Solid State is just putting out one incredible band after another.(CD)**-Mega Mike**

North Side Kings "A Family Affair" *(Thorp. POB 6786, Toledo, OH 43612).* These guys seem to be from Arizona but between the tough guy lyrics and mafioso image, I would've bet money they were from Brooklyn. Toeing the line between hard-edged Punk and Hardcore ala New

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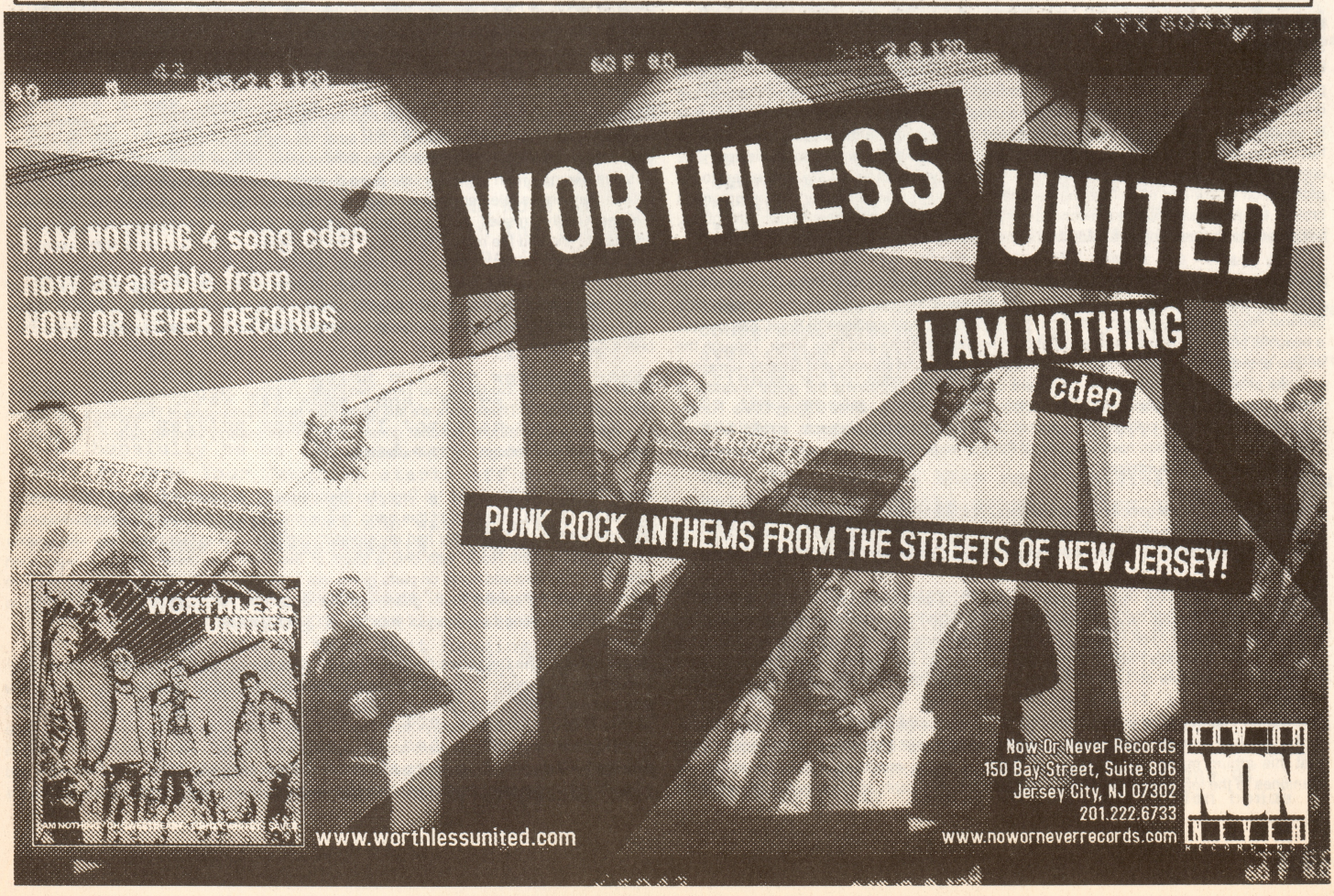

York-style, North Side Kings deliver 13 tunes calling mothafuckas on their shit and hanging out with their crew eating sausage and peppers while drinking their wine. Aight.(CD)**-McClernon**

One Man Army "Rumors and Headlines" *(BYO. POB 67609. Los Angeles. CA 90067).* This 12 song CD was an easy listen. I'm not really a fan of OMA, but this was a lot better than their first CD. I already heard two tracks from this months ago from their Fat Club 7" on Fat Wreck Chords. "Victoria," and "She Wants Me Dead," which I think are the two best songs on the CD. That must've been why Fat Mike picked those to go on the 7". Chip Hanna, formerly of US Bombs, is now drumming. One Man Army plays catchy Clash-y Punk Rock with big back up vocals. I remember a friend of mine classified them as "Boat Punk" because of this pseudo-pirate thing they got going on. So I guess if you're a fan you'll love this, and if you want to check some new sing-a-long Punk Rock that's damn good you'll love it too. Lots of love this holiday season eh? (CD)**-Chris Munity**

One Slack Mind "What Was the Question?" *(Erayce. 15110 Cloverdale Road. Suite B. Dale City. VA 22193).* One Slack Mind belongs on the old *Headbanger's Ball* or perhaps could've made a permanent home at the now defunct Queens club Castle Heights. Metal-core with deep-tough vocals and lots of open-E chords. Definitely not for me.(CD)**-McClernon**

Opeth "Deliverance" *(Koch. 740 Broadway. New York. NY 10003).* There is just no other band in the world like Opeth; their mastery of Death and Black Metal is second to none, and it's blended with an appreciation for 1970's Prog Rock, making Opeth one of the most diverse Metal mixtures of all time. *Deliverance* takes the next logical step from where *Blackwater Park* left off. The songs are far more integrated, with the guitar Rock element directly mixed with growls and blast beats. It then morphs into something that would come right off a Porcupine Tree album. It is amazing that Mikael can write utter masterpieces like these six tracks and then change gears to do something like the Blood Bath project. I can only guess that this is what it would sound like if Rush played Death Metal. Martin's drums are superb. He has feeling throughout all the changes and break downs, while still maintaining the ferocious power during the most abrasive parts. The bass is a glistening compliment to the guitar work that Mikael and Peter lay down. This album spans almost 65 minutes and has no downtime. It doesn't get better than this. *Deliverance* is as enlightened a work as *Orchid* was brutal, when the band first hit the scene as an unknown on Candlelight records. My vocabulary does this band an injustice; Opeth must be experienced, so do yourself a favor and get this.(CD)**-Myk**

The Parkinsons "A Lone Way to Nowhere" *(Elevator Music. POB 1502. New Haven. CT 06506).* Good, melodic, Garage Rock from Spain with ex-members of Tedio Boys and 77. "Primitive" could be going on many a comp tape for the next couple of months. The guitar sound harkens back to the sounds of Jones and Strummer ala *London Calling* occasionally, and the vocals sound similar to one of the great NYC Punk bands, The Sea Monkeys. Overall, a worthwhile purchase(CD)**-McClernon**

Poisoning the Hogs *(Goodfellow. 762 Upper James St.. Suite 275 Hamilton Ontario. L9C-3A2 Canada).* Down tuned metalcore retaining an invigorating scheme of technical wizardry that serves to set it apart somewhat from those like minded acts. A wide array of ferocious grooves are enlivened at various junctures throughout this eleven song ordeal by the dual axe drones, and massive, crushing percussion interplay. The belched vocal style, being one that is so instantly recognizable and oft-attempted that it might arguably be described as hackneyed at this point, is by far the weakest link yielded within this musical framework. The culmination of the sludgy aural interplay here, however, yields an especially sinister feel to the proliferation of low-end riff splattering escapades. Though little unusually unique ground is broken, the progression of bile ensconced metallic wizardry certainly holds its own throughout, with sporadic glimmers of aural radiance shining through at certain points.(CD)**-Ramek**

Portal "Lost In the Translation" *(luddite143@yahoo.com)* After the first Portal CD, this exactly what I have been waiting for—the follow up! Portal is the brainchild project of ex-Contra guitarist Stephen Cooper, who, free from the sometimes rigid confines of Punk, has painted a beautiful portrait of sound experimentation, free Jazz rhythms and Prog Rock. Through the course of these 12 songs, Cooper extrapolates minute sound sources and creates numerous textures of white noise, electronic blips and bleeps, while combining the guitar wizardry of Frank Zappa and the avant punkness of Sonic Youth or Polvo—while putting Olivia Tremor Control's best sound collages to shame. This ever-inspiring bedroom project of sorts challenges the sometimes narrow scope of Punk to widen without the snobbery that pollutes the avant garde.(CD)**-Andriani**

Project 27 *(http://www.geocities.com/xproject27)* I like bands that ape The Ramones, and these guys do it extremely well. Especially for their age. "The Kids Just Want Their Radio" is better than just about every song that came out after *End of the Century*.(CD)**-Paltrowitz**

Quix*o*Tic "Moral Mirror" *(Kill Rock Stars PMB 418. 120 NE State Ave. Olympia. WA 98501).* While listening to the first track, I thought this Gothic/Folk/Punk act was going to break out into a real heavy tune, but it just kind of stays on a mellow level. I think I might give this disc to my mother-in-law, who likes Peter, Paul, and Mary. Although this opposes everything else in my review, they do a cover of "Lord of this World," originally by Black Sabbath.(CD)**-Mr. Noiz**

Ramones "Too Tough to Die" *(Rhino. 10635 Santa Monica Blvd. Los Angeles. CA 90025).* In this batch of reissues, *Too Tough to Die* may be the most impressive. Aside from the fact that this album marks the departure of Marky Ramone, musically, it also reinstated the Ramones to the top of the Punk Rock world after the mediocrity of the previous album. What makes this version so impressive is the inclusion of 12 bonus tracks. The original release boasted 13 including classics like "Mama's Boy," "Too Tough to Die," and "Durango 95." This reissue features a whole second album worth of music, including three vocal test tracks for Dee Dee and a cover of "Howling At The Moon." This package features an essay by Billy Altman, a slew of photos from the era, and all of the lyrics. The sound of the disc is amazing, and further perpetuates the legend that was the Ramones. (CD)**-Myk**

Ramones "Pleasant Dreams" *(Rhino. 10635 Santa Monica Blvd. Los Angeles. CA 90025).* In this ongoing series of re-issues, this 1981 classic has hit the scene. The original 12 tracks are re-mastered, including such classics as "We Want The Airwaves," "You Sound Like You're Sick," and "The KKK Took My Baby Away." Also included on this release are seven bonus tracks, four of them demo tracks and three alternate versions of songs that have been released at assorted times. The packaging includes all the lyrics and a whole new set of photos and promotional information from the original street date. Lastly there is a four page essay on the Ramones by Ira Robbins and a tribute to Dee Dee from Johnny. As with the other discs in this set, *Pleasant Dreams* is an essential piece of Punk Rock history and this version has had the ultimate love put into it. You can't go wrong with this, even if you already own the album. There is enough here to warrant buying it again.(CD)**-Myk**

Ramones "Subterranean Jungle" *(Rhino. 10635 Santa Monica Blvd. Los Angeles. CA 90025).* Like the other albums of this set, *Subterranean Jungle* has been given the royal treatment. Essays, unreleased photos, lyrics, and seven bonus tracks (in this case they are all demo tracks) make up this grandiose version of the 1982 release. The thing that separates this disc from the others, is that aside from "Psycho Therapy" and "Outsider", this album has no hits. It's just flat out one of the Ramones's least inspiring records. In comparison to albums like *Adios Amigos* it is still pure genius, it just doesn't compare to *Rocket to Russia* and the like. Still, all things considered, it still falls into the realm of Ramones albums that everyone should own, it just doesn't sit in the band's Top Five.(CD)**-Myk**

Red Animal War "Black Phantom Crusade" *(Deep Elm. POB 36939. Charlotte. NC 28236-69390).* I really like some parts of this disc, and then there are some parts that I **want** to like, but I lose interest. This band's musicianship is great, and some of the vocals/lyrics are awesome, especially on "When I Get The Feelin' (Back In My Hands)." I don't know who to compare these guys to, but it's Post-Hardcore/Popcore (or just modern Rock) with some dynamics. Some of the songs to check out on this are, "When Fat Pigs Fly," "Still," "Straight Lines For Construction Works," and the aforementioned "When I Get the Feelin'." If you want to check out a new band, this would be a good one to take a chance on.(CD)**-Mr. Noiz**

Rilo Kiley "The Execution of All Things" *(Saddle Creek. POB 8554. Omaha NE 68108).* Jenny Lewis and Blake Sennett – get yourself a prize if you can name where both of them could have been seen prior to Rilo Kiley -- still sound excellent and write interesting songs of the Power-Pop sort. However, *The Execution* is a bit of a misstep. The majority of the songs take too long to get underway, a perfect example being the opener "The Good That Won't Come Out," where it's more than three and a half minutes before the full band kicks in. But I haven't lost faith, it's just the harsh transition from Barsuk to Saddle Creek... (CD)**-Paltrowitz**

Rising Moon "European Aliens" *(Metal Fortress. Box 3048. 114 79 Stockholm. Sweden).* This five track disc is the band's debut for this label, having a prior release on Elegy Records in Italy. This is brutal Death Metal that brings to mind Morbid Angel, Cannibal Corpse and Vader. At times, Rising Moon shows a little more diversity than those bands, but I also don't fully believe they are as talented as they'd like us to believe. There are a couple of mellow breaks that seem really stressed, as though the guitarist was having real trouble with them. The power chords are fine and the recording is good. The drumming is nothing to write home about. He gets the job done. That's about it. The vocalist is the strongest part of this disc, and even that is up for debate as there is very little tempo change to test him. It's like John Brannon of Negative Approach: he was good at what he was doing, but it was all extremely similar. While I enjoyed listening to this CD, it isn't earth shattering and you won't be missing out if you don't own it.(CD)**-Myk**

River City Rebels "No Good, No Time, No Pride" *(Victory. 346 N. Justine Street. Suite 504. Chicago IL 60607).* These guys are still doing their best impressions of The Clash's first album and Rancid's third album, but that doesn't mean I necessarily want to hear it. Supposedly they're great live, though... (CD)**-Paltrowitz**

River City Rebels "No Good, No Time, No Pride" *(Victory. N. Justine St.. Suite 504. Chicago. IL 60607).* Though I've heard of this band, this is my first introduction to their music. I heard they played Ska—which really had my stomach turning— but in fact they play some really catchy classic Punk Rock, with only a touch of Ska here and there, which is more than bearable. They also add horns on parts giving this a real cool Rocket From the Crypt feel. The lyrics are nothing special, but I guarantee that after one listen, you'll be singing along to "Aborted" and calling it the story of your life. (CD)**-McClernon**

Roger Miret & The Disasters *(Hellcat/Epitaph. 2798 Sunset Blvd. Los Angeles. CA 90026).* I have been an Agnostic Front fan for somewhere in the area of 16 years now, but the last few albums have left me a little flat. They just didn't have the urgency that made *Cause For Alarm* or *Liberty and Justice* mainstays in my record collection. With that in mind, I was a little hesitant when I heard Roger went on his own with a new band. I was pleasantly surprised to hear the swift sounds of classic Streetpunk waft out from this newest disc. Gone were the odd mixes of old school Hardcore being played to new school kids. This was the real deal. Roger's

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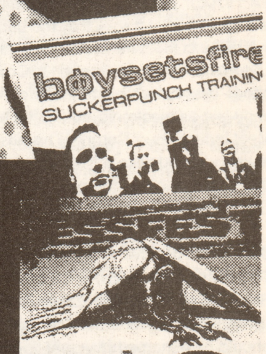

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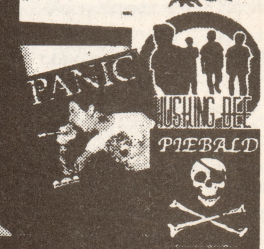

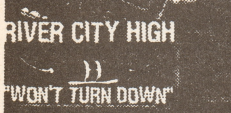

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vocals are sung, and there is no growling or yells. The sing along choruses are catchy as hell, and this disc sounds to me like what Rancid tried to accomplish, but fell way short. This is what the bands on TKO records are attempting to play. This record will really hit home with fans of the Bruisers (musically and because it features an ex-member of the Boston powerhouse) and the Dropkick Murphys, who still maintain this style of music. The album features 14 tracks and just rocks from start to finish. Fans of bands like Turbo AC's should also take notice, as much of the music is very similar in feel. By far one of the best CDs Hellcat has put out in a long time.(CD)**-Myk**

The Reunion Show "Kill Your Television" *(Victory. 346 North Justine. Suite 504. Chicago. IL 60607).* With the success of Thursday and Taking Back Sunday, it seems every band under the sun from Long Island is getting signed these days. The Reunion Show is a collection of seasoned Long Island veterans that play radio accessible Rock with a bit of a hip twist. Featuring ex-members of Step Lively and Edna's Goldfish, this band already had a heads up on the rest of the new comers. Basically what you have here is Weezer style Rock mixed with '80's synth pop and a little pre Punk '70's Rock. The reviews for the their first EP made a huge deal about the use of a Moog synthesizer, but to be honest, it doesn't work for me; it sounds really cheesy and hints of overly trying to be retro. Aside from that, the songs are well structured and are "happy bouncy" as my wife would put it. It's the kind of thing you would expect to hear while watching *That '80's Show* in reruns, with a lil' Emo to boot. (CD)**-Myk**

The Setup "...and We Call It Destroy" (*Action Driver. POB 610. Toledo. OH 43697).* Generic Hardcore. The singer is screaming. Raa Raa Raaaa. Musically, above average. They did a tempo change—that's aggressive for a Hardcore band. Better then what you get from commercial radio. Hmmm, wait, I think I'm hearing something here... Yes, I am. These guys are pretty good. A little rough around the edges, but pretty good.(CD)**-Grego**

The Sheila Divine "Secret Society" (*Arena Rock. 242 Wythe Ave. Studio 6. Brooklyn. NY 11211*) You've got 30 seconds to impress me. Go! 30, 29, 28...3, 2, 1. Okay, I'm not impressed. "He feels invisible most of the time. We've all got problems. Were's my place in this world?" Ungh, well produced, and musically creative, hints of the Southwest vibe all over, reminiscent of what the Edge was doing on U2's *Joshua Tree*. Shit, that's it, these guys are trying to be U2, circa *Joshua Tree*! Fuck man, I **rock**! There's nothing wrong here, it just doesn't have the power or urgency Bono gave that record. (CD)**-Grego**

Ship of Fools "Let's Get This Mother Outta Here" *(Peaceville US. POB 29459. Philadelphia. PA 19106).* Eclectic minimalist ambient elctronica is what Ship of Fools is all about. This disc is a collection of tracks that the bands released between 1993 and 1994. The band released five discs in that time period, and this is a sort of "Best of..." remastered by founding member Les Smith, who later went on to Cradle Of Filth and Anathema. This disc will appeal to fans of bands like Autechre and many of the bands currently on the Metropolis label. Musical, but tinny like an electronic album, the band falls far short of releases that might be found on Cold Meat Industries or Dorobo. This has an instrumental Frank Zappa type feel at times, while also at times sounds like a Nine Inch Nails remix. Definitely for the more adventurous listener out there, and don't let the band members later affiliations influence you. If you are looking for *Dusk and Her Embrace* you'll end up throwing this out the window for sure.(CD)**-Myk**

Sick Of It All "Live In A Dive" *(Fat Wreck Chords. POB 193690. San Francisco. CA 94119)* This is the third release in the Live in A Dive series, from Fat, and SOIA do a great job at being Sick Of It All. There is a 20 minute video interview sandwiched between two live performances, as well as 23 audio tracks. If you're reading this and don't know what SOIA sound like, you should be ashamed of yourself; go out and buy one of their releases!(CD)**--Mr. Noiz**

Sixer "Beautiful Trash" *(BYO. POB 6777609. Los Angeles. CA 90067).* Yet another band from Richmond, Virginia. What the fuck is in the water down there? Anyway, Sixer features two former members of Ann Beretta amongst its four members. The record sounds nothing like them, though. What you have here is a mesh of Murder City Devils, Leatherface, and the Black Halos, whiskey-soaked Rock and Roll with Motorhead-influenced vox. There are good harmonies, but they are gruff like Leatherface (which is just a light version of Lemmy anyway). There is a lot of that current Sub Pop sound on this album between the choruses and the guitar. All of that Seattle style Punk from the later '90's is present, as well as perhaps some Down By Law and current day Mod stuff. This record is a real listen. It's full, not just one of two good songs. I really think you Dropkick Murphys fans out there will like this as well. Some good Streetpunk. (CD)**-Myk**

Sleater Kinney "One Beat" *(Kill Rock Stars. 120 NE State Ave. #418. Olympia. WA 98501).* Many will debate what significance the Riot Grrl movement has on today's music and social culture, as the scene's frontline dissipated into either obscurity or new projects (i.e., Bikini Kill, Team Dresch,etc.). Sleater Kinney, hailing from the Riot Grrl capital of the world, have broadened their scope in the last 10 years, becoming one of the most important bands of the last decade while crushing just about every myth and stereotype about the movement; they've been an important voice for a whole new generation of women, and the guys may finally be getting it! *One Beat* continues in the tradition of Punk that could only be Sleater Kinney, and while there is some slight experimentation—some organ here and some vocal effects there—the grrls deliver the goods the way they always have: raw and to the point. The song "Combat Rock" is the only song that dealing with the issues surrounding 9/11, so fuck off, Alan Jackson. (CD)**-Andriani**

Sleater-Kinny "One Beat" *(Kill Rock Stars. PMB 418. 120 NE State Ave. Olympia. WA 98501).* In all these years I had never actually **heard** this band, but they are not what I expected. I thought they were some kind of granola indie type of band, but I was surprised to find this a kick ass rocking album. Sleater-Kinney somewhat remind me of Babes In Toyland, but not as heavy. Pretty good stuff.(CD)**-Mr. Noiz**

Snapcase "End Transmission" *(Victory. 346 North Justine. Suite 504. Chicago. IL 60607).* From the very packaging, one could tell this album was going to have a different feel to it from previous Snapcase releases. The outside packaging looks like an Emo record from like Jade Tree or Doghouse, with pastel colors and a design with very symmetrical angles, a far stretch from the chaotic artwork and depiction of warped people from the prior three full-length releases. When you slip the record in, there is a different feel from the first second. The guitars are heavy, but they aren't as crunchy as the pass. Daryl's vocals are following a more sung pattern, they are stretched to the limit, but they aren't the chaotic Straight Edge anthems of the past. The drums are overloaded with beats and progressions, but fewer kick boxing breakdowns. The record is more of an amalgam of Snapcase meets Dischord Records meets Into Another. The band has pushed their talents to the limit to create something new while trying to keep their old core audience. Some people will be a little let down. It isn't the full out assault on the senses that one expected from these Syracuse natives, but overall, it is one of their most creative records. The album shows great growth, and if a band in this scene can move on and keep their fans, it is a real rarity. If anyone can do it, it will be Snapcase, and this will be the album they do it with. After all, look how different the 7" and the first full-length are... and they still managed to keep fans.(CD)**-Myk**

Solefald "Pills Against The Ageless Ills" *(Century Media. 2323 W. El Segundo Blvd. Hawthorne. CA 90250).* Okay, so I know this is old, but I never got to it and it's a damn good album. Solefald is a two piece band and this is their third release. It is the first to come out domestically, and by far their most impressive venture considering it is a concept album as well. The concept is the story of two brothers: one is a philosopher and the other is a pornographer. You can take it from there. The music ranges from blistering Norwegian Black Metal to Borknagar style clean vocals onto to progressive bass playing and even English MOD style song progressions. It really is bordering on Rock opera in its complex structuring and flawless execution. In addition to putting together this masterpiece, Cornelius (vocalist and guitar player) also wrote a book directly after this was released. If you have a tendency to enjoy symphonic Black Metal or you like bands like Borknagar and Ulver this is a must own. If you happen to enjoy well-written Metal epics—despite which style—you will enjoy this as well. If you are looking for something boring, fast, and recorded in a garbage can like most face-painted Black Metal, just skip this. The record is far too over your level of intelligence to be enjoyed. (CD)**-Myk**

Suplecs "Sad Songs...Better Days" *(This Dark Reign. POB 30666. Long Beach. CA 90853).* These dudes play nine Stoner Hardcore songs. Before listening to this I didn't know this genre existed. Think Kyuss/Queens of the Stone Age gone Hardcore. Not totally old school NYHC, but a little heavier than those bands in the aspect of hardcoreness. I wasn't into it. Funny name though.(CD)**-Chris Munity**

Ten Foot Pole "Bad Mother Trucker" *(Victory. 346 North Justine. Suite 504. Chicago. IL 60607).* I have been a fan of these guys since the Scared Straight days. But I have to admit, this album is kind of ho hum. Nothing really jumps out at you. It is a solid SoCal Punk record, but I must own a hundred other albums that are equally as good, and would be totally indiscernible from this one. Moving to Victory is probably good for the band as they will be a priority there as opposed to Epitaph, where they seemed to be falling by the way side. *BMT* will appeal to long-time fans of Ten Foot Pole and many of the other bands from the Epitaph explosion. It still amazes me that a band like this that's been putting out records for more than a decade will just be considered status quo, while a band like Good Charlotte comes out of nowhere—with the same music—and becomes huge. There is just no justice.(CD)**-Myk**

To See You Broken "A Thief, A Poet, An Enemy" *(Excursion. POB 20224 Seattle. WA 98102).* I've tried my very best to like this album, I really have, but it's overall content is lacking and holds more to be desired. Well, where should I start? So, here's this all girl Hardcore band from Seattle; they all play their own instruments and do a great job at it. However, the vocals on this record are blood-curdling. It's not that I have anything against girls performing, it's just that the singer in question just doesn't do a very good job at it. Sitting through this CD is similar to sitting in a hospital waiting room with your own severed head in your lap and not having the insurance to cover your visit. It just plain sucks! (CD)**-Manic**

Trashed On Fiction *(contact:www.geocities.com/trashedonfiction).* On their debut, this young trio plays really infectious, jangly guitar based Indie Rock that draws similarities to Television, Teenage Fanclub, and even a little Sonic Youth (especially on "Bottom Out"). Stupid people beware because there are intelligent, well-written lyrics here, sung by a teenage Lou Reed of sorts. I anticipate any future releases.(CD)**-Andriani**

Theory of Ruin "Counter-Culture Nosebleed" (*Escape Artist. POB 472. Downington. PA 19335*). YEEAH!, Alright! They've got bass in your face, kinda like Helmet. The singer goes from soft to scream in a nice way. This is a good. The only problem is it sounds like they're holding back. I betcha they're good live. If you like Hardcore, you'll dig this. (CD)**-Grego**

Theory of Ruin "Counter-Culture Nosebleed" *(Escape Artist. POB 472. Downingtown. PA 19335).* Well, this sure as hell isn't Fudge Tunnel! To be honest, I never liked them. The first

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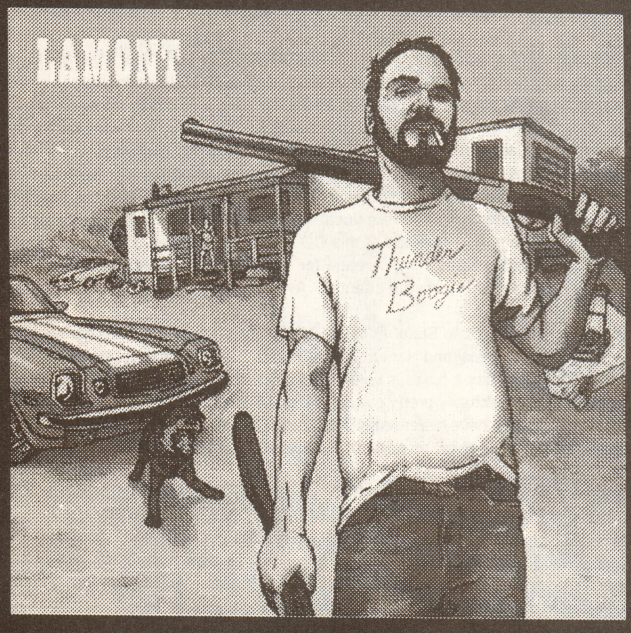

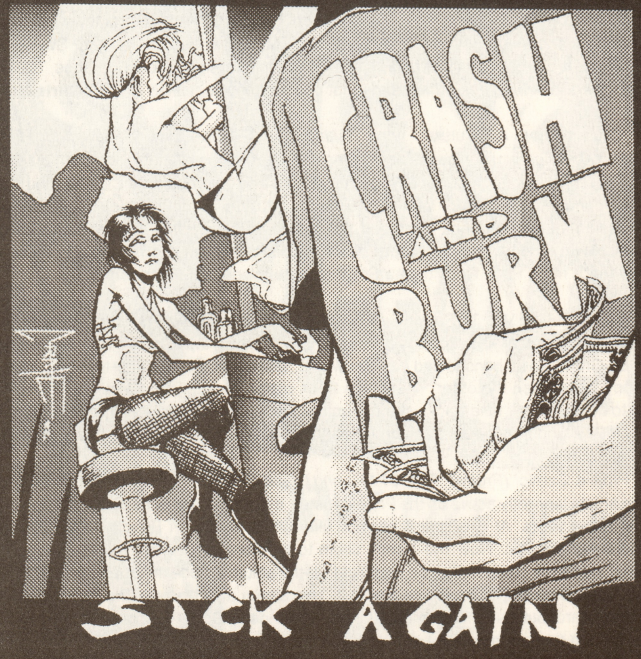

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time I even gave a shit Alex Newport existed, it was Nailbomb. Even so, I listened to it because it was Max from Sepultura. This is a far more interesting project and a much better look at what Alex Newport is capable of. Take parts of Devo, early Today Is the Day, and Frank Zappa, and then you might have a slight idea of what is going on here. AmRep or Sub Pop might have signed Theory of Ruin 10 years ago, but Earache wouldn't have touched them. This has more in common with '70's Post-Rock/pre-Metal than it does Newport's own Fudge Tunnel. Very bass heavy tracks with Jazz fusion style drums and deadpan vocals similar to Mark Mothersbaugh. It is only for those fans who are open minded from the start and can see beyond a musician's past. If you are looking for the same old thing, this ain't it. This is an example of musical expansion.(CD)-**Myk**

Tiger Army "Early Years" *(Hellcat/Epitaph. 2798 Sunset Blvd. Los Angeles. CA 90026).* This CD has six tracks, three previously released as an EP in 1997, then one unreleased song and two covers. "American Nightmare" by the Misfits and "Twenty Flight Rock" by Eddie Cochran and the new renditions and the Tiger Army Psychobilly rocker versions are a lot of fun. "Jungle Cat" is actually the best song on here, coming as close to straight Punk Rock that the band has ever offered. Tiger Army is a souped up version of the Reverend Horton Heat without the persona. They've got the stand up bass and the '60's surf guitar sound. It's good, clean, pompadour wearing fun. (CD)-**Myk**

Toxic Narcotic "We're All Doomed" *(Go Kart. POB 20 Prince Street Station. New York. NY 10012).* Toxic Narcotic's debut on Go Kart picks up where their previous material left off. Brutal thrash, at times sounding like Discharge, coupled with extremely negative lyrics in regards to society and just people in general, with titles like "We're All Doomed," "Asshole," and "5 Billion People Must Die." If you're already a fan, this'll be right up your alley, if not, I suggest you look elsewhere.(CD)-**McClernon**

Undisputed Heavyweight Champions "Stay Down" (*Starvation. 2226 Eastlake Ave. #91. Seattle. WA 98102)* A terrible band name to go along with fairly pedestrian music. By the numbers Punk Rock that doesn't stray too far from the verse/chorus/verse formula. I'd advise you to spend your money elsewhere... Like, on a six-pack.(CD)-**McClernon**

The Unseen "Complete Singles Collection: 1994-2000" *(Punk Core. POB 916. Middle Island. NY 11953).* A collection of 30 songs from 7"'s, compilation singles, and unreleased tracks from one of the most well known and best Boston Punk bands. It's hard, crusty, and pissed off. Songs like "DIY or Die", "Disgust", and "Ignorance" pretty much sum up what these guys are all about: mohawks, being pissed, leather jackets, and reliving the glory days of late '70's/early '80's British Streetpunk bands. As with all Punk Core releases, the layout is as amazing, as the raw ass Punk Rock on the disc.(CD)-**Corporate Whore**

V/A "The Bosse Sound: Swedish Punk, Hardcore and New Wave 1979-1986" *(Bacchus. POB 1975. Burbank. CA 91507).* Thirty songs, 18 bands, you can't go wrong. However, there's something definitely wrong with the music industry today when 18 bands from Sweden that play this kind of music—sometimes recorded over 20 years ago—are better than anything you can hear on the radio right now, maybe except The Hives, but they're from Sweden, too. Anyway, this is a great 70 minute plus listen of Sweden's versions of our Ramones, The Clash, Dead Boys, Black Flag and other bands that changed music. I liked it. (CD)-**Chris Munity**

V/A "Cruisin' For A Bruisin': Long Island Gets A Knuckle Sandwich" *(PE 500. www.pe500music.com).* I miss the days of the Long Island compilations like this. You shell out less than ten bucks (six, specifically for this album) and get yourself a CD featuring a horde of local bands... On *Cruisin'* you get 19 bands (20, if you count Mick Cantone on the Intermission) of the Pop-Punk, Emo and Ska varieties, the majority of them the same bands you see playing weekend shows at the Local 7, Backstreet Blues and The Rock Lobster. Why, I'd say that's more Punk Rock than a Sex Pistols reunion!(CD)-**Paltrowitz**

V/A "In Our Lifetime Vol. 2" *(Fenway. POB 15614. Kenmore Station. Boston. MA 02215).* A 16 track compilation of all styles of music, from dancey Punk to Rap to gothic New Wave, this has it all. Ex-Grand Royal honcho and now Fenway dude Mark Kates put it all together. One song isn't any better than the other. The album flows pretty smoothly from start to finish, with no duds to be found. My fave tracks come from: Radio 4, Rival Schools, Aphrodite and Schooly D. Rick Bain and the Genius Position, Anna Waronker, and Nakia. (CD)-**Chris Munity**

V/A "Projekt Gothic" *(Projekt. POB 9140. Long Island City. NY 11103).* A 13 track sampler of all the artists currently active on the Projekt roster. It is amazing how much a label can change in just a few years. At one time it seemed like all the bands on Projekt were ethereal and ambient mood music. Now the bands seem to be more vocal oriented and live up to the "Gothic" name the comp was given. Highlights of the album include the opening track by Audra, which has a distinct Bauhaus type feel to it. This album also features the best Voltaire song I've ever heard, but it sounds like World Inferno Friendship Society, so big clue. Human Drama does a song that sounds like it should be on the tail end of Pink Floyd's *The Wall*, and Mira contributes a song that sounds like the old Hardcore band Ashes, right down to the vocalist. Of course label owner Sam appears with Black Tape For A Blue Girl, and mainstays Love Spirals Downward and Lycia are also represented, in addition to others. Unto Ashes has the only unreleased song on hear, and that track is a teaser for next year's full-length. A good compilation for the state of the Goth scene if you are not familiar. (CD)-**Myk**

V/A "Supersonic Sounds From the 'Fuck You' Movement" *(CNP. POB 14555. Richmond. VA 23221).* This comp gives us a mix of funny and attitude-having Punk and experimental music with HILARIOUS prank phone calls. Good cover of "1970" by Pus Del Recto. All in all, lots of noise...(CD)-**Paltrowitz**

V/A "Under the Influence: A Tribute To The Smiths, The Clash and The Cure" *(Too Damn Hype. POB 63524. Philadelphia PA 19147)* It's a bad sign when the name of the first band being paid tribute to is spelled as "The Smith's" on the cover; and another when there's only a single-page insert for a booklet. Sure, you've got tracks from Saves the Day, Hot Water Music, H2O and "Dropkick Murphy's," but British heritage aside, what do these three bands have to do with one another? How many of the same people even like all three bands? Mostly awful recordings, besides.(CD)-**Paltrowitz**

Warfare 223 "Frontline Eastside" *(DSS. POB 739. 4021 Linz. Austria).* This is pretty decent skinhead Oi, far from bad, but nothing that grabs me and shakes the piss outta me. The bassist and lead guitarist are really good; I just wish the songs were stronger. The lyrics are in German and the only word I can make out on all of this is "Skinhead." So, if that tells you anything...(CD)-**McClernon**

Warhammer "Curse of the Absolute Eclipse" *(Nuclear Blast. 2323 W. El Segundo Blvd. Hawthorne. CA 90250).* Five thousand. Roughly the amount of CDs that my wife and I own combined. It's a lot of music and a lot of bands. Of all the bands and records that I have listened to in the roughly 10 years I've known my wife, she has only ever forbade me listening to a record in her presence once. That distinction fell upon the immortal Hellhammer's *Apocalyptic Raids*. I bring this up because if you are familiar with that album—or their later incarnation as Celtic Frost—than you are already a disciple of Warhammer. This is the continuation of Hellhammer. It has none of the same members and it was recorded some 15 years later. But it's them. From the look of the record, to the lo fi recording, to the Thom G Warrior style growling, it's all here, and it's fantastic. You can't do retro better than this, and these guys do it like it's their livelihood. This is fantastic, and the perfect tie over until the proposed Celtic Frost reunion. This is so good, in fact, that you will probably go out and find Warhammer's three earlier releases before the end of the first track. Pure genius!(CD)-**Myk**

WASP "Dying For the World" *(Sanctuary. 1976 East High St. Pottstown. PA 19464).* We all know that WASP is a one-man show. It's been that way for some time, probably the whole time, with the possible exception of the first album. Chris Homes is gone yet again and Frankie Banali (of Quiet Riot fame) is sitting on the throne. But despite all of this, *Dying...* is the first album in several years to really capture that WASP sound. At times, you could believe that this was written around the same time as *Inside the Electric Circus* or *Last Command*. Blackie's vocals are as strong as ever, and the lyrics are some of the most topical that he has ever done, including a song he wrote about Ground Zero and a song about his own dark personality. While *Unholy Terror* was one of the heaviest albums Blackie ever recorded, *Dying...* is one of the best all around. It will appeal to the fans of old, while still maintaining that edge that is so important in today's music scene. It takes a lot to regain the magic that makes a band big, and it seems that WASP has it all.(CD)-**Myk**

Without Face "Astronomicon" *(Earache. 43 West 38th St.. 2nd Floor. New York. NY 10018).* By far one of the best Metal bands to emerge in 2002, Without Face demonstrate their powerful abilities and technical songwriting prowess on this six song disc which clocks in at nearly 45 minutes. Hailing from the Eastern European country of Hungary, this unique outfit combines the progressive Rock/Metal stylings of bands like Dream Theatre, Meshuggah, and Rush with Goth Rock flavorings. Most tracks sound like three different songs in one; each has odd time signatures, complex keyboard arrangements, vivid guitar passages, and two vocalists, one being a male, and one being a female vocalist who possesses a gorgeous, beautiful voice which borders on angelic. The mood of this CD fluctuates between upbeat and mysterious. *Astronomicom*, Without Face's first release for Earache and second release overall, is a powerful masterpiece worthy of your attention. A+.(CD)-**Alex**

Zao "Parade of Chaos" *(Solid State. POB 12698. Seattle. WA 98111).* This band is extremely hard. They mix Death Metal and Hardcore. It is hard to believe that they don't have a bassist. The lead singer, Dan, has a hideous voice. When the lead singer is not screaming (which is not often) his voice is actually pretty good. The music is not very gripping, and seems like it is missing something. I have never really liked Death Metal and this CD really did nothing for me. It seems too hard to even be enjoyed by anyone.(CD)-**Mega Mike**

Zao "Parade of Chaos" *(Solid State. POB 12698. Seattle. WA 98111).* It is amazing that even as a three-piece, Zao has managed to sound this full. A pummeling, psychotic meshing of Hardcore and Metal that is second to none is what this band has become known for. So many bands now have tried to incorporate the Swedish Metal sound into Hardcore, and only managed to create mediocre to bad Metal. Zao is a Metal band that has utilized bits of Hardcore when needed. There is guitar experimentation and strife-filled vox, similar to Discordance Axis. Pounding drum beats are the basis for the band, and they are presented with an immensely powerful recording. With this album, as well as the last, Zao prove themselves to be at the top of this scene along side Darkest Hour and Atreyu. It's still amazing that a former member of this band went on to play in Juliana Theory; it just doesn't seem to fit.(CD)-**Myk**

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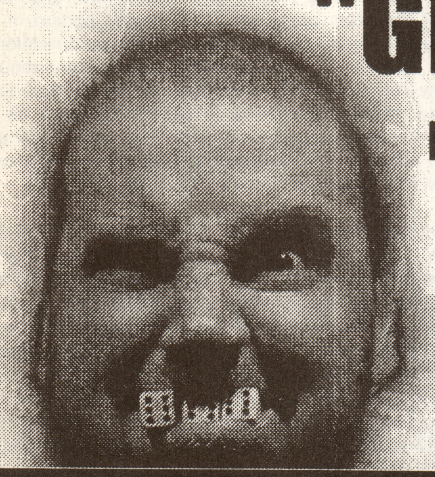

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VIDEO STUFF
By Myk

Cradle of Filth "Heavy Left-Handed & Candid" *(Snapper, 1976 East High St, Pottstown, PA 19464).* This is the most packed I have ever seen a music DVD by any band. This disc, with feature and bonus tacks, racks in at an astounding three hours. It also features a comprehensive insert booklet with liner notes and new artwork. The disc evolves around a full concert from London last year—about 80 minutes long—and features full theatrics which the band has not been able to bring to the States. The disc is bursting with bonuses. It features the trailer for the film *Cradle of Fear*, which stars Dani and is directed by Alex Chandon of *Hellraiser* fame. Once again the band has provided a cut and uncut version of a video, this time it is for the track "Scorched Earth Erotica," once again also directed by Chandon. There is a of *The Blair Witch Project* called the "Blair Twit Project," which is the weakest section; it's funny for about two minutes, then just gets really long and boring. There is a documentary of the last tour called *Sifting Through Filth* that is excellent. It includes footage from a signing the band did at Piccadilly Circus, that I understand shut down the entire area. It also really shows you how Europe accepts Metal, as opposed to the States. This could be the best part of this disc; it's really well done with some excellent behind the scenes footage. There are one or two other video bonuses, and a section that actually allows you to play the concert by song chapter in case you don't like any of the chosen tracks. A little overkill if you ask me, but these guys really thought of everything. Once again, Cradle of Filth proves why they are the best known Black Metal band in the world and why Sony music actually took a chance at signing them. They do things their way and they go the extra nine to entertain their fans. You couldn't ask for one smidgen more of footage on this disc, as they have already given you more than anyone else ever has. If you don't like Cradle, you should rent this just to see what has made them this popular. If you like Cradle, you can't go wrong buying it, unless of course you don't have a DVD player. Then you may have a problem.(DVD)

DOA "The End" *(Rhino, 10635 Santa Monica Blvd, Los Angeles, CA 90025).* It is sort of odd that this video would be released by one of the Warner Brothers family of labels. On the flip side, I'm kind of glad it was, because they spent the money to make this the best possible release it could be. This is a concert recorded on November 20, 1990 in San Francisco. It was to be this band's final performance in the United States before breaking up. Their last album had been released on Restless and was called *Murder*. This was the tour in support of that album. The band went on to rip out 22 tracks that ranged their entire career, including four songs with Jello Biafra from their *Last Scream of the Missing Neighbors* album. The band did covers of the song "War" by the band of the same name, a cover of "Slave to My Dick" by the Canadian Subhumans and "Fuck You" (I'm not sure who actually wrote this, but it is the same song that Overkill recorded). The concert was professionally recorded by at least three cameras. The sound was excellent and that band was totally on They announced during the set that this was being recorded, but I don't think the frenzied crowd needed any help. The DVD is chock full of extrasl. It features three videos that DOA created for "Death Machine," "World Falls Apart," and a cover of "Takin' Care of Business." There is a fairly long interview about the band's history with Joey Shithead, and a photo gallery that is broken into history, fliers, and the only poor part of the disc, reviews. I say this part is bad because the scans of the magazines they used are so small you can't at all read them. So what's the point? Aside from that, this is a first class release. Good sound, good video and fantastic subject matter. So, okay, DOA has since gotten back together (which Joey talks about during the interview), but it doesn't detract from an amazing finality for that era of the band. A must own for DOA fans, and fans of West Coast Punk rock as a whole.(DVD)

V/A "Blank Generation"/ "Dancing Barefoot" *(Music Video Distributors, POB 280, Oaks, PA 19456).* This disc is sort of a history of Ivan Kral, a Czech musician who ended up in just about every influential New York City Roots punk band ever. Boasting a resume that includes Blondie, Iggy Pop, and most notably Patti Smith (amongst others) he is somewhat of a legend. He also fancied himself a filmmaker. *Blank Generation* is Ivan's collection of NYC punk. The Ramones, Television, Blondie, Wayne County and the Talking Heads are just a few of the bands that appear in this one hour "documentary." I think this term is horrible, as this really is only a collection of live footage that he shot over the years; no real documentation occurs at all. There are a few non live segments, especially featuring some of the lesser known bands he shot. But the lineup is the most impressive thing about this. The video is grainy at best. It was shot with an 8mm camera, and either the exposure was bad or this was made from the 90th generation. The real problem with this film is that it was shot with no sound. The sound was recorded onto a tape recorder and then added later. Sort of. None of the music matches the visuals, and the editing is horrendous, as many of the songs just randomly cut out. As someone who watches a lot of documentaries about music, I can firmly say that this is the worst one I have ever seen. If it wasn't for the subject of the video—some really rare bands at a really rare time—this would be utter shit. I can guarantee it is something I will never watch again.

Dancing Barefoot is a documentary from Czech televison about Ivan Kral. Much of it is in Czech and has subtitles, but a lot of the interviews are in English. The documentary follows Ivan's exile from Czechoslovakia because of his father's political stances. It follows his entrance into the New York punk scene and everybody he becomes associated with. Here is where *Blank Generation* actually becomes somewhat worthwhile; the producer of *Dancing Barefoot* used snippets of Ivan's film to illustrate any band they spoke about. They were short bits and worked for emphasis. Debbie Harry, Iggy, Ivan's wife, and Marky Ramone are just a few of the stars appearing. The biggest portion of this documentary surrounds the Patti Smith group and their subsequent reunion for the CBGB 20th anniversary. All in all, a very informative documentary about an unlikely member of the New York scene. The DVD features five full Patti Smith live videos as bonus material, and it is a real treat for fans of that band, as little video exists. Putting these two pieces together on one disc was a really good move. I still don't know if I would own it, but at least half of it is really worth seeing, and there's one hell of a version of "Rock n' Roll Nigger."(DVD)

"Songs For Cassavetes" *(Music Video Distributors, POB 280, Oaks, PA 19456).* I'll start out by saying that I really don't care for most of the bands that are involved with this documentary. I will also say that this is one of the best documentaries on the underground music scene that I have seen in several years. It centers around the Pacific Northwest area and its subsequent labels and bands. Labels like K, Kill Rock Stars and Lookout are the most highlighted, as are the bands on these labels that feature female members. It isn't a GRRL power film by any stretch; the film maker, Justin Mitchell, just seems to be either more interested in or just have more access to the bands with female members. There are some very articulate spokespersons, especially the owner of K and the vocalist from Dub Narcotic Sound System, who perfectly describes being a person who is into music for music's sake and not for the "Punk" reasons. The trials and tribulations of that are very evident in this 16MM black and white film that features bands like Sleater-Kinney, Unwound, The Peechees, The Make-Up and The Hi-Fives amongst others. There are some fabulous live shots interspliced with some very candid interviews. The realities of being in a touring band, holding down a real job, seeing yourself in national publications, and running an underground record label are all topics addressed in the film. It really goes in depth into the reality of being poor but still selling thousands of records. The film lasts about 90 minutes and is pretty riveting all the way through. Like I said, I'm not a big fan of some of these bands, but that doesn't mean what they have to say off stage isn't interesting. The VD features a video montage laid over a radio interview with director Mitchell as an extra. This is a must see for anybody who thinks that a "shut up and get in the van" tour is going to make you rich and that bands on Kill Rock Stars and other such labels make a good living. There's some really good previously unseen footage as well, for all you "alternative" rockers from the early '90s.(DVD)

V/A "What The Punk?!" *(Music Video Distributors, POB 280, Oaks, PA 19456).* This is a compilation of one track from each of the punk releases that Music Video has put out. It features the best of the best of what there is available. TSOL, Bad Religion, Dead Kennedys, Ramones, GG Allin and the Cramps are just a few of the 21 artists presented here. They even have a couple of current bands on here like the Offspring and the Hives. This is the kind of disc you pop in during a party and just let it run from start to finish. You can also jump directly to any of the tracks you want. If you happen to own all 21 releases, well I guess you don't need this, but if you own all of these you're probably too rich to be a punk anyway and wouldn't play this in public for fear of embarrassment. The only negative on this compilation is that has been edited to a PG rating for a wider audience, even though these scenes were not edited for each of the releases they came from. Oh well, you know how easily offended those GG Allin fans are. Good stuff anyway. (DVD)-**Myk**

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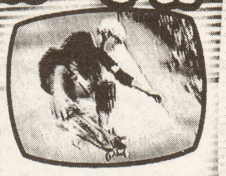

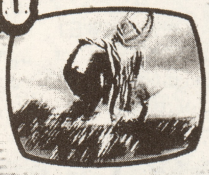

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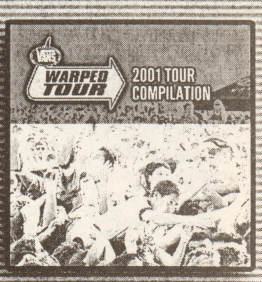

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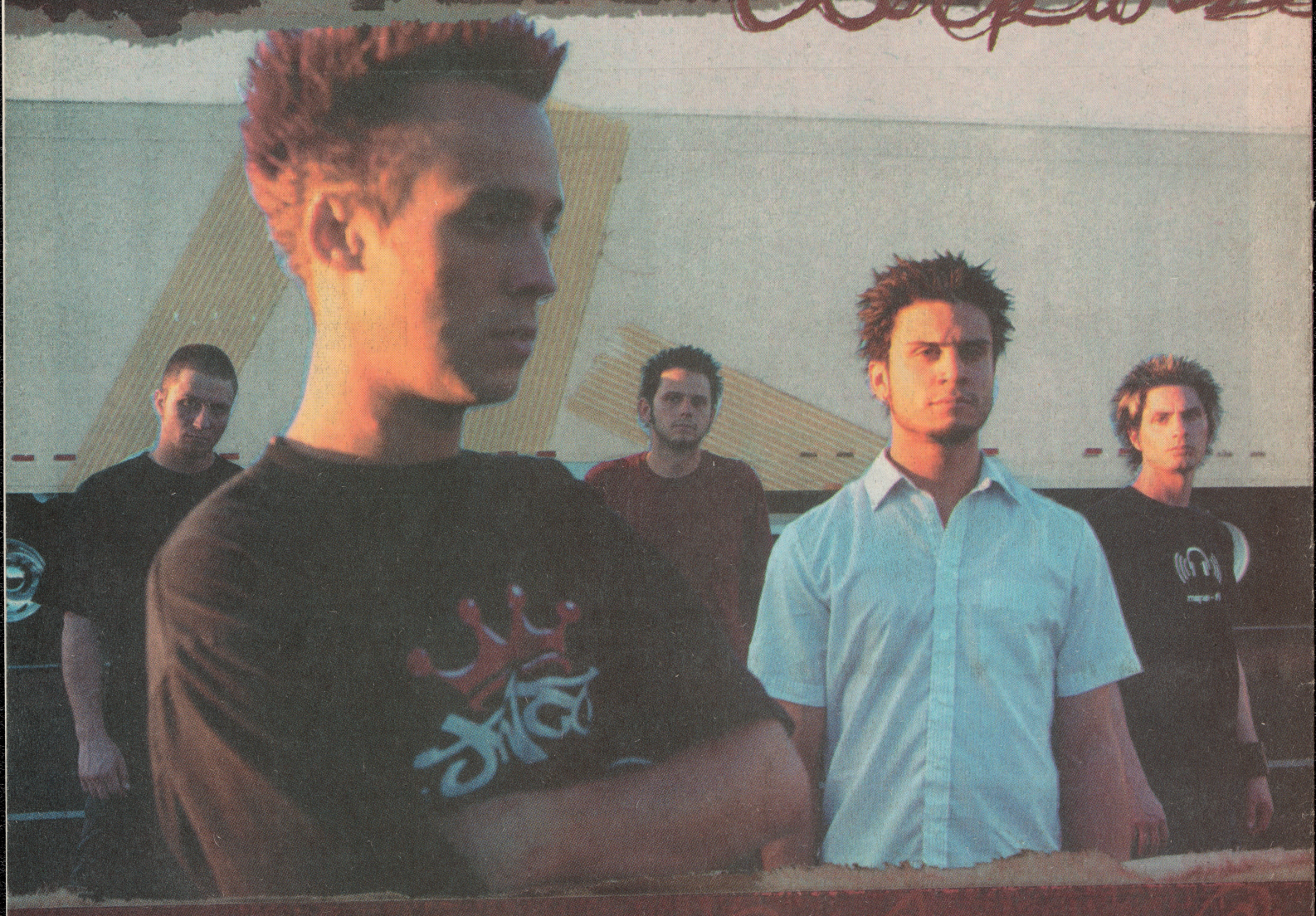

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